

THE LUCASFILM FAN CLUB

10
YEARS OF

INDIANA JONES

1981-1991

INSIDE:
NEW MERCHANDISE!

INSIDE:
THE STUNTS
OF
INDIANA JONES!

THE FAN FORUM



...On watching an old Paramount film in black and white, I noticed how effective shades of light and dark can be. It's a rare thing to see anything in mono-color in this high definition color picture age.

Seeing that old film, my mind went back to watching an old adventure series re-run on television a few years ago. And I thought maybe watching a new film in the genre might be a different experience than watching it in modern technicolor, and what better film to screen than one of the greatest, if not the finest, adventure film ever made. I'm referring, of course, to *Raiders of the Lost Ark* — one of my all time favorites.

On watching it, I was surprised at how it looked. It is beautifully photographed, of course, but the black and white tones brought out a "rough adventure graininess" quality that added yet another dimension to the film. There are a lot of light and dark striking tones to the movie and I can't remember a scene in which the mono effect didn't work. The optical effects also worked extremely well.

It was almost like seeing an all new adventure movie circa 1940's! I do hope the *Indy* adventures will be celebrated in 1991 much like the *Star Wars* saga. And I wish an *Indy* TV series might be in the pipes. I think the weekly format will work with daring escapes and cliff hanging endings.

Let me express my deepest appreciation of your publication. It's a fine magazine and many thanks go to Mr. Spielberg and Mr. Lucas for a great series of adventures even in black and white!

Robert Beard
Northampton, England

...I have just recently joined The Lucasfilm Fan Club and would like to say how thrilled and honored I was to become a member again, since I was a late comer in the first *Star Wars* Fan Club.

I find it agony waiting for each quarterly magazine, but when I have eventually received it, it is truly enthralling! All the items are beautifully illustrated and wonderfully thought about.

I have always been an ardent admirer of the *Star*



Wars saga and envy everyone who has so lovingly had a part to bring it to life. I wish you all the very best and that the Force will continue with all those involved in the continuing saga.

I also enjoyed the short, but very interesting interview with Clive Revill in issue #12. It's great to see a "kiwi" work hard and have some part in the *Star Wars* saga. Good on ya! One can feel so isolated living in New Zealand at times, especially in the entertainment world of science fiction, so I guess we New Zealanders can contribute something, no matter how small the part...

I look forward to the day when I may have the opportunity to meet or even see a glimpse of our *Star Wars* heroes.

Christine McGregor
North Island, New Zealand

...Thank you for all the years and movies. There is no doubt that *Star Wars* is the most influential movie of all time. Down here in Australia, there is a considerable following of *Star Wars* and Lucasfilm fans, even though collectibles are in short supply.

Personally, I am pleased that Lucasfilm has become the entertainment empire it is. I feel Lucasfilm's greatest asset is ILM and it is sad to see that many of its original members have left. That's why it is so comforting to see the names and faces of such geniuses as Dennis Muren and Ken Ralston in the Inside ILM articles. Keep up the good work!

Emerson Wilshier
Sydney, Australia

(Continued on Page 13)

EXCLUSIVE UPDATE THE YOUNG INDIANA JONES CHRONICLES TELEVISION SERIES

Young Indiana Jones is coming to television in 1992 thanks to Lucasfilm Ltd. Television, Paramount Television and ABC-TV. Principal photography for the new series is scheduled to begin summer 1991 and is being developed for broadcast in the United States in 1992. The new series is being executive produced by George Lucas, produced by Rick McCallum, with stories by George Lucas.

The series is set in the early 1900's and is based on the adventures of Indiana Jones as a young boy. The stories follow his experiences in countries and cultures around the world. The series will not emulate the *Indiana Jones* films and will not include any special effects or stunts. It is a coming-of-age show about the emotional and intellectual growth of a young boy.

The series will feature a wealth of talented writers including screenwriters, playwrights, novelists, and television writers such as Rosemary Anne Sisson (*Upstairs, Downstairs, A Town Like Alice*), Reg Gadney (*Kennedy*), Jonathan Hales (*Death On The Nile*), Matthew Jacobs (*Vardo, Paperhouse*), Gavin Scott (*Ring Of Fire*), Frank Darabont (*Till Death Do Us Part, The Fly II*), and Jonathan Hensleigh.

The settings for the series will be rendered by production Designer Gavin Bocquet and Costume Designer Charlotte Holdich. Each episode of the series will have its own director. Jim O'Brien is the first director to be brought on board. His credits include the highly acclaimed *Jewel in the Crown*, which garnered an Emmy for Outstanding Limited Series, the BAFTA for Best Drama Series, and the Golden Globe Award for Best Television Mini-Series.

No casting announcements have been made at press time but The Lucasfilm Fan Club will keep you updated on the progress of *The Young Indiana Jones Chronicles*. ■



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"...THEN SKYWALKER WHIPS OUT HIS TRUSTY LIGHTSABER, AN' SAYS TO DARTH VADER..."

By Adam Schultz

The building could be in any of a dozen cities: Cairo, Morocco or Iskenderun. His journey had been arduous, a mixture of long hours of boredom combined with moments fraught with death. Now he had time to push back his hat and wipe the sweat from his brow. But the specter of ever-present danger loomed, so he set his well-worn fedora down over his eyes and walked carefully toward his goal.

He sidestepped to avoid an onrushing crowd and found himself staring into the muzzle of a tank! His heart skipped a single beat, then settled into a swift rhythm as he realized the tank lay dormant. The monstrous weapon had been set up as a trophy to a nearly forgotten battle, its skin scarred and pitted. Nearby were a few more broken down vehicles, and next to these were the tools of war: rifles, machine guns and cannon shells.

The adventurer took a deep breath to settle himself and continued towards the shop. The open bazaar had been set up outside with a long canopy to protect the buyers and sellers from the heat of the midday sun. Several items caught his eye as he surveyed the scene, but the lure of greater treasure pulled him to the inside of the shop. Force of habit caused him to first survey the structure, noting the various routes of escape. A quick glance revealed a crude wooden ladder leading to the roof, an unmanned machine gun nest at top reminded him of the existing Nazi threat. This knowledge might come in handy later if things got interesting.

The adventurer walked slowly through the open wooden doors, unaware that unseen eyes stalked his every move...

All this might sound like the beginning of another exciting exploit with our favorite professor of archaeology, Indiana Jones. But this adventure is being experienced by thousands of people each day. Lucasfilm and Walt Disney have combined once again to create a brand new shop at the Disney-MGM Studios in Orlando, Florida. It's called the Indiana Jones Adventure Outpost.



The Outpost, which opened January 1991, is located next to the Indiana Jones Epic Stunt Spectacular. This show is a live recreation of the fabulous stunts from *Raiders of the Lost Ark* (see *Lucasfilm Magazine* #11). After fans enjoy the breathtaking action of the Stunt Spectacular, an exit leads them to the Adventure Outpost. But first, they'll pass by some actual props from *Indiana Jones and the Last Crusade*. These items are displayed on a desert-like set and include an Arab truck, the car which Donovan and Elsa rode in, and one of the World War I tanks from the desert battle scene. The tank still carries the scars of that conflict, including the cannon which splintered when Indy jammed a rock in it. There's also a stack of rifles, cannon shells and a machine gun emplacement.

The Outpost itself is designed in an Arabian motif and decorated throughout with ancient rugs, swords, and lanterns. The sand colored building features two areas of shopping. The outer bazaar contains many exclusive Indy collectibles, such as baseball caps, scarves, t-shirts, sweatshirts, banners, and towels. Though the items are reasonably priced, the atmosphere may tempt you to try haggling with the merchants!

The bulk of the *Indy* merchandise is contained inside the Outpost. Here you'll find everything needed for the well-dressed ad-

venturer. There's something for fans of all ages, including a line of children's clothes. One outfit features shorts and a shirt with Mayan artwork, complete with a toy canteen and rubber bat. Another suit is decorated with Egyptian hieroglyphics, complemented by a pair of toy sunglasses and binoculars. Children's wool-lined coats and denim jackets are also available.

There's a wide selection of t-shirts and sweatshirts for children and adults, with numerous designs inspired by *Indiana Jones*. Many items feature a new logo: Indy's hat centered on a coiled whip. Other shirts have the official emblem of the United States Archaeology Club.

A small selection of adventure jewelry is available. Many of the necklaces, earrings, and bracelets were acquired from exotic locales such as Kenya, Spain, and the Philippines. A stylish *Indiana Jones* watch features a map on the face with a plane traveling around as the second hand, priced at \$35.00.

For the casual collector, there is a wide assortment of key rings, mugs, pens, notepads, patches, buttons, and postcards. A small selection of books can be obtained, including novelizations of the *Indy* films, a biography of Harrison Ford, and a set of four Young Indiana Jones books. Also available are *Indy* soundtracks on tape and CD, as well as the three-video *Indiana Jones* collection.

For those with a fondness for the creepy crawlies, there are baskets of rubber snakes, rats, and insects for sale (just don't tell Indy, Henry, or Willie!). The truly adventurous can indulge themselves with the new edible *Indy* gummi candy, which includes Raider Rattler, Crusader Rat, and Temple Taramula (yum!).

Few fans can resist trying on the *Indy* fedora hats and jackets. The Adventure Outpost even provides a dressing room to ensure a perfect fit. The leather jackets are the most expensive articles in the store, ranging in price from \$200 to \$350! And you can carry all your treasure home in a high-quality leather bag or belly pouch emblazoned with the *Indy* logo.

It's nice to know Lucasfilm and Disney care enough to create the Indiana Jones Adventure Outpost. No longer do fans have to brave the perils of booby-trapped temples or inhospitable lands. Now you can gather the ultimate treasures of the world and still have the adventure of your lifetime.



Left: The Adventure Outpost. Below: On display is the World War I tank used in *The Last Crusade*.





EXCLUSIVE FEATURE

VIC ARMSTRONG

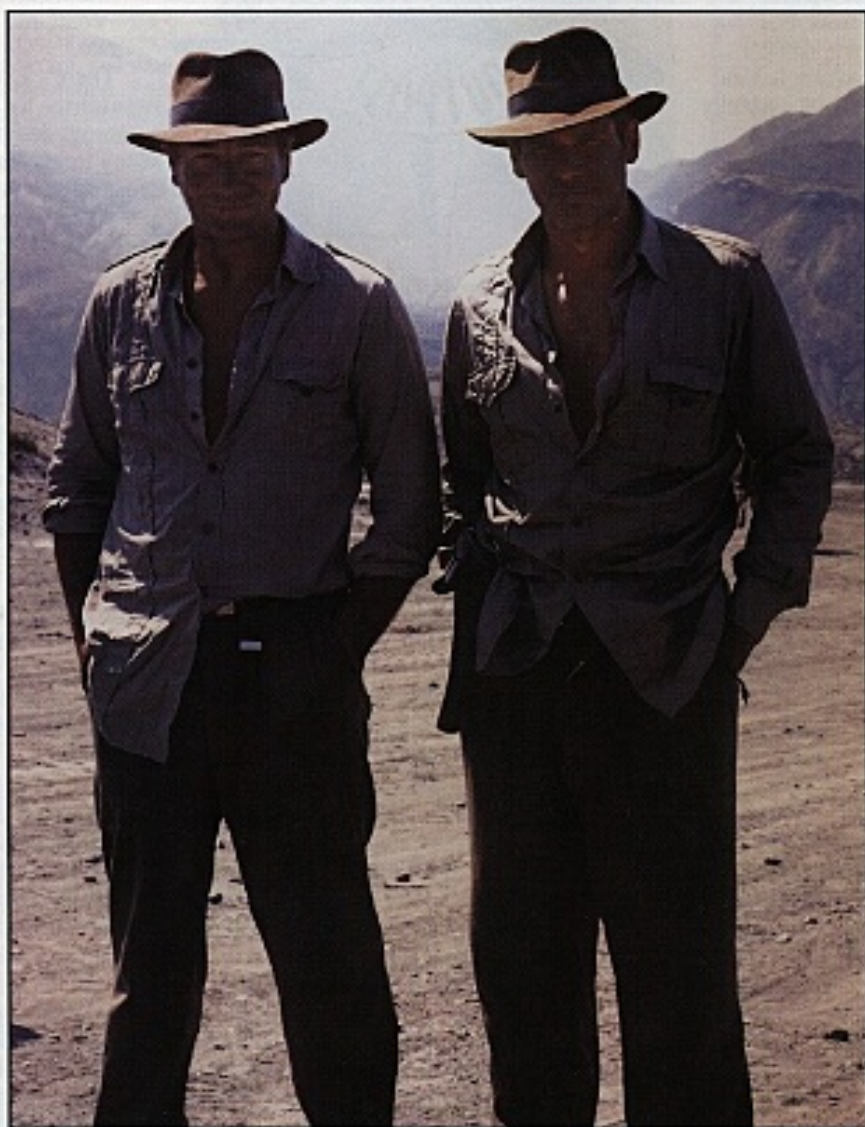
The "Other" Indy Behind The Bullwhip

By Pamela E. Roller

With the trademark Fedora on his head and trusty bullwhip at his side, Indiana Jones gallops his horse up a hill and rides alongside a German tank that thunders across the bottom of a ravine several feet below him. He leaps from his horse and lands hard on the surface of the tank. Once again, Indy has begun a daring rescue that will save the world and his father from the Nazis.

But wait, in that scene from *Indiana Jones and the Last Crusade*, it's not really Harrison Ford who executes the treacherous horse-to-tank transfer, challenges the Nazi soldiers will well-orchestrated pass-blows to the face and dangles precariously from the tank's gun barrel, enduring a full body massage as he bounces between the tank and the cliff face. No, that would be the "anonymous" alter ego of Indiana Jones — the stuntman who helped Ford bring the swashbuckling archaeologist to life.

Most fans don't recognize Vic Armstrong's name or face. In fact, he can usually sign a check or walk down the street without anyone giving him a second look. But George Lucas, Steven Spielberg and Harrison Ford are very familiar with Armstrong. His work as Ford's stunt double throughout the *Indiana Jones* trilogy, and as stunt coordinator for *Indiana Jones and the*



Stuntman Vic Armstrong (left) and his look-a-like (Harrison Ford) on the set of *The Last Crusade*.

Last Crusade, has earned him their respect and admiration.

"As stunt coordinator," says Armstrong, in a crisp British accent, "basically my job was to interpret the script and Steven's view of the script. I then had to interpret it into how we could physically do the action, working with the special effects and my stunt guys."

Armstrong's job as stunt coordinator began months before the actual shooting of the film when he received the script, along with the storyboards as they were completed. He also traveled to the U.S.

to visit the locations for the opening sequence and meet with Spielberg to get "his overall vision of the action."

With this information, Armstrong determined how to break down the action sequences and decided what steps he needed to take to prepare for each stunt, or gag, as the professional stuntman calls it. He then had to select the right crew for the particular gags Spielberg wanted.

In addition, Armstrong says, "I also had a bit of advice as to whether some things were possible and what wasn't possible. If it wasn't possible, then I gave an alternative."

For his role as Ford's stunt double, Armstrong says, "I worked with Harrison to make him obviously look as good as we could during the movie." Armstrong was very conscious of Ford's development of the Indiana Jones character, and

he learned to work carefully with Ford. "The great thing about Harrison — he has tremendous input, and I always take pains to make sure I talk everything through with him to see if it meets with his interpretation of the *Indiana Jones* character."

It's been a decade since the *Indiana Jones* trilogy began and George Lucas made a trip to the movies thrilling again. Nearly every aspect of the saga recalls the filmmaking of the 1920's and 30's, a time of rip-roaring, "winner take all" cliffhangers where good and evil battled



to the death. Thanks to the stuntwork of Armstrong and the other members of the stunt crew, the *Indiana Jones* films helped audiences relive the chills of the Saturday serials — sitting breathless in a darkened theater, gripping tubs of popcorn through raucous fist-fights, daring escapes and slapdash chases.

As long as there have been movies, there have been movie stuntmen like Armstrong — bold, determined individuals with a hunger for physical challenges. Their role, whether it is to ride a horse at a break-neck pace across the desert or cling to a rope ladder as it sways along a cliff face, is an integral part of the action and illusion created to satisfy the audience.

Armstrong is carrying on the long and rich tradition of stunt innovators like Yakima Canutt.

Canutt, who performed most of his stuntwork in the action westerns of the '20's and '30's, won an Oscar in 1966 for his career-long contribution to action in movies. He is probably best known as the man who coordinated the legendary stunt in the 1939 classic, *Stagecoach*. The gag called for Canutt to double as an Apache and jump from his pony onto the lead horse of a stagecoach team. The driver shoots the Indian, and he is dragged along the ground between the lead horses. Finally, he lets go, and the horses and stagecoach pass over, without trampling him.

If this scene sounds familiar, it's because that stunt was revived and topped in *Raiders of the Lost Ark*. How can anyone forget the scene? Indy desperately clutches at the front of the Nazi transport truck as the driver tries to shake him off. Indy's grip gives way, and

he slides under the speeding vehicle between its wheels and is dragged under and behind it. (Stuntman Terry Leonard performed that famed gag.)

The innovations of Canutt and other

punch past another actor, and that actor reacts as if he has actually been hit.

Gags like chases and

"pass-blow" fist-fights that have been used in the *Indiana Jones* movies may reveal the influence that the stunt pioneers have had on the modern stuntmen. But, there is still plenty of room for innovation and creativity. It's the job of stuntmen like Vic Armstrong to utilize gags that may have been performed sixty years ago and change them to create something fresh and exciting for the modern audience.

Stuntmen are a unique breed in a glamour industry. They prefer bumps and bruises to having their picture plastered on every magazine cover and their privacy challenged by the adoring public. They live for the thrill of surviving a difficult gag, not for memorizing pages of dialogue.

Although the stuntman's physical movements constitute a certain degree of acting, he leaves the emotional and verbal performing to the actors. Armstrong emphasizes the difference

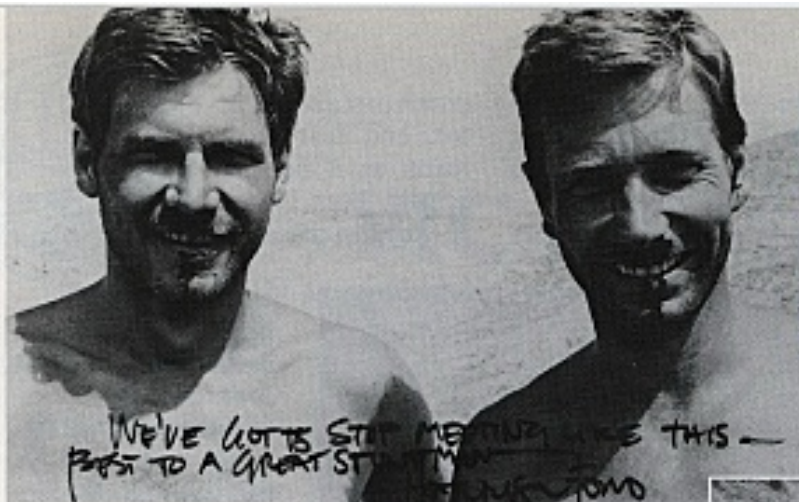
between the actor and the stuntman. "99.9% of all stuntmen — put them in front of a camera and have them say two lines of dialogue — they couldn't do that. People say, 'Why didn't you ever want to be an actor?' They never understand when you say, 'I can't act.' The motivation is something totally different."

Still, the two professions do share similarities. He explains, "You can change the way you play the punch, how you fall — the same way an actor changes his emphasis on different words



Filming some of the complicated and dangerous stuntwork on *Indiana Jones and the Temple of Doom*.

pioneer stuntmen can be seen throughout the *Indiana Jones* movies. Every chase and fistfight has been done before. Even the complicated chase sequence at the beginning of *The Last Crusade* — when Young Indy hitches a ride on the circus train trying to escape the thieves — is a new wrinkle in a gag that has been widely used throughout film history. As for fistfights, Canutt and his close friend and co-worker, John Wayne, have been credited with developing the "pass blow" punch that is so familiar to moviegoers today — the actor throws a



"He always asks for me," says Armstrong (right) about Ford. Armstrong has doubled for Ford on several occasions beyond *Indiana Jones*.

and different lines in the script. We can't do it with dialogue; we can do it with physical movements, so in a lot of ways you are an actor."

Armstrong has been taking the falls and faking the punches for over twenty-three years. Aside from the *Indiana Jones* series, he has also worked on *Empire of the Sun*, and several of the *Superman*, *Rambo* and *James Bond* movies.

If you've ever wondered why there are so many stunts involving horses in the *Indiana Jones* films, part of the reason may be Armstrong's background. His father was a racehorse trainer. Armstrong himself started out as an amateur steeplechase jockey.

Armstrong discovered the film stunt profession after he loaned one of his horses to a stuntman for a movie. Armstrong says, "They had some big jumps and things to do, and they phoned me back that evening and said, 'The horse was great, but we had a bit of a job riding it, so would you mind coming down and riding it?'" Armstrong agreed to help, and he says, "As soon as I walked on the set and saw what I had to do, I thought, 'Wow! This will suit me,' because you get to travel; you get wonderful money and a lot of excitement. That's what I did from that day onward."

Armstrong is considered one of the best at what he does, not only for his athletic prowess, but also for two elements that make today's movie stunts so exciting — painstaking preparation and sharp attention to detail. These are two aspects you might not believe if you are one of those people who thinks that stuntmen are daredevils with single-digit IQs and no respect for the importance of safety. This type of individual usually doesn't last long in the movie stunt business.

"It's rather strange, actually, when people ask you what you do for a living," says Armstrong, as he explains the pitfalls of revealing his

line of work to people outside of the movie industry. "You're a little bit loathe to say, 'I'm a stuntman,' because of the reaction you always get from people. They go, 'There's a set of stairs, fall down them for us, or, fall out the window of the house.' Armstrong notes that movie stuntmen are not Evel Knievels, who leap buses with motorcycles or crash through burning walls — just for the fun of it. "Film stuntwork is totally divorced from what everybody else imagines it to be."

Armstrong says that people have "no conception really of what stuntwork is all about — the preparation and the fact that everything you do has to have a reason for it. It's not just action for action's sake. There's always a storyline to follow; there's continuity to follow; there's the logic of the film — all sorts of things that have to be done."

It's easy for the audience to overlook the contribution of the stunt crew who worked on the *Indiana Jones* saga. After all, the action sequences were so well-choreographed and well-executed that their naturalness and believability hide the difficulty of the gags and what it took to accomplish them successfully.

On the set of *Indiana Jones and the Last Crusade*, Armstrong faced numerous challenges in his role as stunt coordinator. One such challenge came from his famous co-workers. "With Steven



and Harrison you've got to really be on your toes," says Armstrong, "because they are obviously very inventive people, and they can throw things at you at the last second. After lulling yourself into a false sense of security, suddenly it's, 'How are we going to get out of this one? What can we come up with to make this one work?' You can never afford to relax for a second."

And, of course, in all three *Indiana Jones* movies, Armstrong also faced the challenge of bringing unmatched, high-intensity action to the screen. Armstrong contrasts other action-oriented movies, specifically, the *James Bond* films, with the *Indiana Jones* trilogy. He

notes that each installment of *Indiana Jones* has "a much more Saturday morning flavor, where anything goes. Whereas, James Bond is more gadgetry, this is more 'gung-ho' and 'Let's go for it, boys!'"

That "gung-ho" attitude has lead Armstrong to try plenty of dangerous and complicated gags throughout the *Indiana Jones* films, but he mentions a location scene in *Indiana Jones and the Temple of Doom* as one of the most difficult gags he has been called upon to do.

The gag came near the end of *Temple of Doom* when Indiana and MoleRam are caught on a wooden bridge over a deep canyon. "I'm talking about physical danger while we were shooting it," says Armstrong. "Once the bridge has been cut — I'm doubling as Indy, fighting MoleRam on the rope ladder that is now hanging against the cliff face. Bouncing onto the cliff face was okay. But then once it settled, MoleRam is escaping up the rope ladder and Indy's climbing after him, and there's various bodies thrown at Indy. And then, MoleRam pitches off the top and knocks Indy down about 30 feet — physically, that was pretty damn dangerous."

Movie history has proven that when it comes to perilous scenes, the actor's best friend is his stunt double. There was Douglas Fairbanks, Sr., who worked



with, and was a mentor to, Richard Talmadge, and John Wayne often collaborated with Yakima Canutt. Now, Harrison Ford and Vic Armstrong can be added to the list of powerful actor/stuntman teams.

"He always asks for me," says Armstrong of Ford. Armstrong has doubled for Ford on several occasions beyond the *Indiana Jones* saga, including *Blade Runner* and *Return of the Jedi*. Ford specifically asked for Armstrong during the filming of a brief action scene for the movie *Frantic*, so Armstrong made a quick trip to Paris to fall down a staircase for his friend.

When Armstrong is on the set planning a gag — for instance, a fistfight — that involves Ford, Armstrong includes the star in the planning process. "He's a great personal friend of mine," Armstrong says, "so I always make a point of getting with him, talking through the action, talking through the fights to see if he's happy, see if it feels logical the way we're throwing the punches, the way the fight's going to go, the momentum. Because, it's like music. You have highs and lows in a fight...you have to time it all out and try and get emphasis in different places, so it's not all over in one fell swoop."

Armstrong, in his stunt portrayal of Indiana, and Ford, in his acting portrayal, created a truly memorable screen character, whose personality was a contrasting blend of comic and heroic, bumbling and debonair. "I think we feel we've built the action side of the character of Indiana up between us," says Armstrong, but he adds, "with a lot of overseeing from Harrison. Because as far as I'm concerned, he is the character. We're trying to do what he wants."

Armstrong believes he and Ford are alike in many ways. "We're very similar looking. I'm sure we have the same metabolism," he laughs. "We've got the same interests, the same way of life." Most importantly for their appearance on screen, he says they are similar "in the way we move and in our appreciation of action."

It wasn't just the non-stop action that Armstrong enjoyed while making the *Indiana Jones* movies. He also found the humor of the Indiana character refreshing. "It's fun. The right amount of comic humor, the right amount of drama and power. It's a wonderful character to play

with from a stuntman's point of view, because you can get away with, let's not say slapstick, but with something that's got a great amount of humor in it." Armstrong cites a scene in *Raiders* as a prime example. When Indy faces the giant swordsman and nonchalantly pulls out his revolver and shoots him, Armstrong says, "Things like that you can get away with. It's great fun to be able to do that, because I think the comic is a wonderful relief in the action."

Armstrong speaks highly of the profession that has employed him for over two decades, and the profession that employs his wife, Wendy, as well. She has also worked on all three *Indiana Jones* movies as the stunt double for Karen Allen, Kate Capshaw and Alison Doody.

"To me, it's an absolute wonderful business," Armstrong says. "I've done

tank and start on the fight."

He explains what made the gag so difficult. "Now that was one of the trickiest things I've done for years because you're on a moving horse which absorbs all your impetus when you stand up on his back and kick off, it absorbs all the push you need to give you your motivation to get across."

Armstrong also had to be concerned about the distance he jumped from the horse to the tank. There wasn't much room for miscalculation. "There's a cliff face here and the tank running along here," he explains. "If you miss and go down between the two, that's the end of it. You want to get the tank up as tight to the wall as you can, while at the same



Armstrong in one of the daring stunts from *The Temple of Doom*.

over 200 films and traveled all around the world. In fact, last year I went around the world twice, east to west, west to east. I thoroughly enjoy it, you know. What a wonderful living. I've achieved a lot of personal goals."

Armstrong finds satisfaction in accomplishing goals that only a stuntman could challenge himself to achieve. As an example, he describes a gag from *The Last Crusade* that had never been done before in the manner in which he did it. "I had to do a transfer, a jump from a galloping horse which is up on a cliff edge about twelve feet above a tank which is roaring along a flat out. I had to jump from the horse onto the back of the

time you're thinking, 'Well, should I leave a little bit of room, so I don't get trapped if I fall down there? But that gives me further to jump.'

But when a gag like the one described above is completed successfully? Armstrong answers, "To me, that's a great achievement."

The next time you're sitting on the edge of your seat in a darkened theater as a movie hero tumbles down a flight of stairs or hangs from the side of a train as he flees from the villains, remember stuntmen like Vic Armstrong. He is part of a daring group of individuals who have made all of the movie thrills and chills possible.

FAN CLUB EXCLUSIVE

RAIDERS TO JEDI: ON-LOCATION WITH HOWARD KAZANJIAN

By Lisa Cowan

Have you ever wondered how the various exotic and unusual locations for Lucasfilm movies are chosen? Have you ever wondered just where in our world Endor can be found? Over which giant sand dunes Jabba's Sand Barge skimmed? Where Indiana Jones really was when he arrived at the Nazi's cavernous submarine base in *Raiders Of The Lost Ark*? And was it really a jungle in Peru that Indy was being chased through by angry natives?

I recently put these questions to a man eminently qualified to answer them — the producer of *Return Of The Jedi* and *More American Graffiti*, and executive producer of *Raiders Of The Lost Ark* — Howard Kazanjian.

A graduate of the University of Southern California (USC) Film School, Kazanjian's classmates included George Lucas, John Milius, and Gary Kurtz. Before he became a producer, Kazanjian worked as an assistant director on films that included *Camelot*, *Finian's Rainbow*, *The Wild Bunch*, *The Hindenburg*, *The Front Page* and *The Family Plot*. In 1978, George Lucas asked Kazanjian if he would produce *More American Graffiti*, and in 1980 these two talented men shared the title of Executive Pro-



Above: Jabba's Sand Barge from *Jedi*. Left: Producer Howard Kazanjian today.

ducer on *Raiders Of The Lost Ark*. Kazanjian took the reins of control as Producer of *Return Of The Jedi* in early 1981 and ultimately spent three full years producing the

final segment of the *Star Wars* Trilogy. A relatively new title Howard Kazanjian is proud of is that of member of the board of the California Film Commission. Appointed by the Governor, he has been an active member for over two years. "One of our goals," says Kazanjian, "is to try and keep film production within California. Of course, if a script calls for a set found only in Utah, you have to go to Utah, but we try to have as much filming stay in the state as possible. California can pass for many places in the world."

The Lucasfilm Fan Club recently

met with Howard to discuss his involvement with the movies of Lucasfilm.

Howard, what is the main consideration in choosing a movie location?

What the movie script calls for is perhaps the main consideration in choosing a filming location. If your script calls for the Andes mountains, or the streets of London and Big Ben, then you have to go there. However, with some films you can send a cast and crew to London or the Andes to film a few establishing shots, and then shoot the rest of the movie in Los Angeles or the Rocky Mountains. Movies are sometimes done that way. Today it is quite easy for a visual effects painter to turn the desert of California into the plains of Spain.

In *Raiders Of The Lost Ark*, the beginning of the film takes place in the Peruvian jungles. However, we didn't have to go to Peru, or to South America, because to the camera, a jungle is a jungle. So we went to Hawaii because the hotels were right there, the food was good, the people spoke English, and also, we knew these scenes were going to be shot at





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STAR WARS

MERCHANDISE CATALOG



Yoda Hologram Watch (LYW)

This watch was created by taking a laser photograph of a 3-dimensional sculpture of Yoda and allows you to see Yoda in 3D from several different angles! Order this unique collectible now, and the Force will be with you...always. Price: \$35.00/ U.S., \$36.00/CAN., \$37.00/FOR.



New!! Star Wars/ Darth Vader T-Shirt (L95)

Enter into the dark side of the Force when you wear this black, pre-shrunk, 100% cotton, special "foil" printed T-shirt with Darth Vader and the Star Wars logo printed in "foil" blue, silver and gold. One of the best Star Wars shirts ever produced! Available in adult sizes S, M, L & XL. Price: \$16.95/ U.S., \$17.95/CAN., \$18.95/FOR.



MASTERCARD/VISA
ORDERS ONLY
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NEW!! Star Wars Novel Cover Poster (LP17A & B)

This gorgeous poster by artist Tom Jung, taken from the cover of the new Star Wars novel, *Heir To The Empire*, measures 22 X 28 and is a real collector's item! Printed on 100 lb. montecello cover stock, this poster can be ordered signed as well! Don't miss this brand new poster! Price: unsigned (A) — \$8.00/ U.S., \$9.00/CAN., \$10.00/ FOR. Price: signed (B) — \$25.00/ U.S., \$26.00/ CAN., \$27.00/ FOR.



NEW! The Art Of The Empire Strikes Back (L108)

This gorgeous 176 page book features full-color pre-production illustrations and photos from the blockbuster film. It displays for the reader all the pre-production art that went into the design and look of *Empire* by such artists as Ralph McQuarrie. Lavishly illustrated, this is definitely a MUST for your Star Wars collection! Price: \$19.95/ U.S., \$20.95/ CAN., \$21.95/ FOR.



STAR WARS T-Shirts!

Imperial Walker T-Shirt (L78A)
Relive the Imperial attack on Hoth with this dramatic black, 100% cotton T-shirt. Available in adult sizes S, M, L & XL. Price: \$12.95/ U.S., \$13.95/ CAN., \$14.95/ FOR.

C3PO Anatomy T-Shirt (L78B)
Learn how to design droids the easy way with this 100% cotton T-shirt. Available in adult sizes S, M, L & XL. Price: \$12.95/ U.S., \$13.95/ CAN., \$14.95/ FOR.

R2D2 Anatomy T-Shirt (L78C)
If you prefer less talkative droids, try this 100% cotton R2D2 Anatomy T-shirt. Available in adult sizes S, M, L & XL. Price: \$12.95/ U.S., \$14.95/ FOR.





Star Wars Masks (L26A-G)

These fantastic replicas from the Star Wars saga can be proudly displayed at home or worn to the next galactic party! Price:

(L26A) Darth Vader (Plastic)
\$58.00/U.S., \$59.00/CAN., \$60.00/FOR.

(L26B) Stormtrooper (Plastic)
\$72.00/U.S., \$73.00/CAN., \$74.00/FOR.

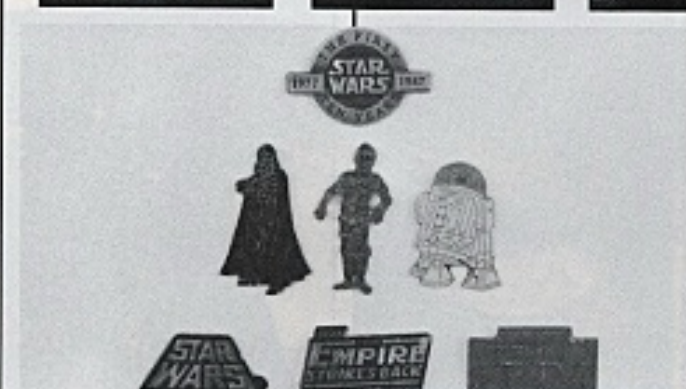
(L26C) Chewbacca (Rubber)
\$96.00/U.S., \$97.00/CAN., \$98.00/FOR.

(L26D) Cantina Band Member (Rubber)
\$60.00/U.S., \$61.00/CAN., \$62.00/FOR.

(L26E) Yoda (Rubber)
\$40.00/U.S., \$41.00/CAN., \$42.00/FOR.

(L26F) Admiral Ackbar (Rubber)
\$60.00/U.S., \$61.00/CAN., \$62.00/FOR.

(L26G) Wicket W. Warrick (Rubber)
\$72.00/U.S., \$73.00/CAN., \$74.00/FOR.



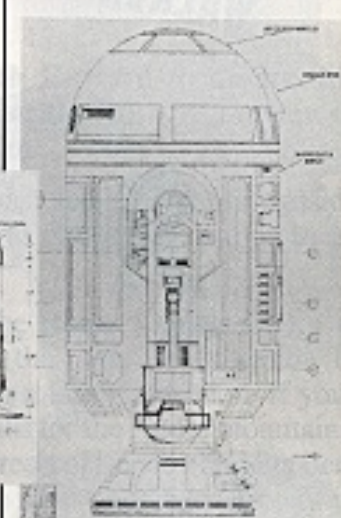
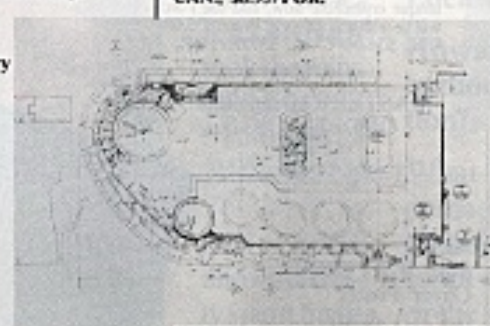
Star Wars Trilogy Pins (L24A-F)

Each pin is approximately 1 x 1 and looks great anywhere! Price Each: \$5.00/U.S., \$5.50/CAN., \$6.00/FOR.

- (L24A) Star Wars Logo
- (L24B) Empire Strikes Back Logo
- (L24C) Return of the Jedi Logo
- (L24D) R2D2
- (L24E) C3PO
- (L24F) Darth Vader
- (L23) 10th Anniversary Star Wars

Star Wars Blueprints (L22)

Features many of the designs (Sandcrawler, R2-D2, etc.) used in Star Wars! A must for any collector! Price: \$6.95/U.S., \$7.95/CAN., \$8.95/FOR.



Star Wars Trilogy Postcards

Relive the adventure of the Star Wars saga when you mail these postcards depicting various scenes from each film to your friends. Each set also contains a postcard of the film's movie poster. PRICE:

SW Set (11 postcards)
\$7.50/U.S., \$8.50/CAN., \$9.50/FOR.

ESB Set (7 postcards)
\$5.00/U.S., \$6.00/CAN., \$7.00/FOR.

ROTJ Set (7 postcards)
\$5.00/U.S., \$6.00/CAN., \$7.00/FOR.

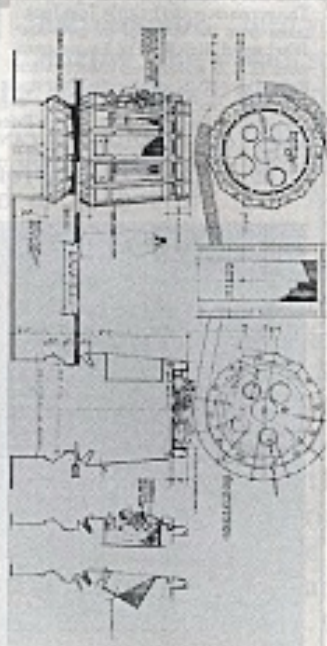


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Star Wars 1991 Calendar (LSC)

Bring the epic trilogy to life with this beautiful twelve month calendar. Quantities limited. Price: \$9.95/U.S., \$10.95/CAN., \$11.95/FOR.



The Empire Strikes Back 10th Anniversary Bronze Yoda Sculpture (LYB)

Commemorate ten years of The Empire Strikes Back by purchasing one of the fifty 9 inch tall limited-edition bronze Yoda Sculptures. Each comes with an individually numbered brass plaque. A very rare collectible! Price: \$500.00/U.S., CAN., & FOR.





(LP9)

All posters measure 27 x 41 inches unless otherwise indicated, and are mailed in a sturdy tube.

10th Anniversary Star Wars Style-B Poster (LP9)

This beautiful limited edition Drew Struzan poster is printed on 100% rag archival paper, and is a perfect addition to any collection. Get it now! Price: \$50.00/U.S., \$51.00/CAN., \$52.00/FOR.



The Empire Strikes Back 10th Anniversary Silver Mylar Poster (LP10)

Another rare collectible for your collection! This poster has been limited to 1000. Order yours today! Price: \$50.00/U.S., \$51.00/CAN., \$52.00/FOR.



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VISA ONLY!**

NEW!

Return of the Jedi Collage Poster (LP13)

Relive the excitement of the third Star Wars film with this poster depicting many of the scenes from *Return of the Jedi*. Price: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.



10th Anniversary Empire Strikes Back Gold Mylar Poster (LP5)

This gorgeous poster has been limited to 500 to keep them a very rare collectible. Order now! Quantity limited. Price: \$100.00/U.S., \$101.00/CAN., \$102.00/FOR.



(L20B)



NEW!

Return of the Jedi Cast Poster (LP14)

Help crush the Empire when you buy this Jedi Poster, featuring the heroes of the rebellion on Endor. Price: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.



(L20A)

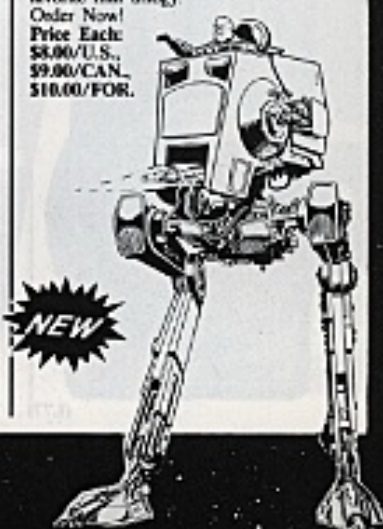


(L20C)

Star Wars Trilogy Movie Posters (L20A-C)

These are 24" x 36" inch reproductions of the release posters from our favorite film trilogy.

Order Now!
Price Each:
\$5.00/U.S.,
\$6.00/CAN.,
\$7.00/FOR.

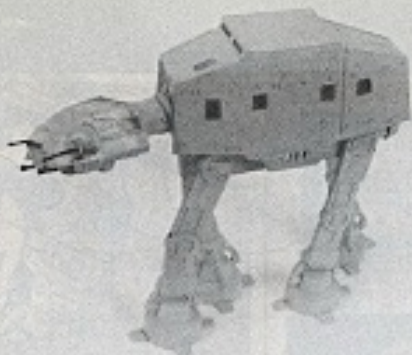


Signed 10th Anniversary Empire Strikes Back Style-A Poster (LP8)
Artist Larry Noble created this poster over ten years ago, but it was never produced. Add it to your collection now! Quantity limited. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.



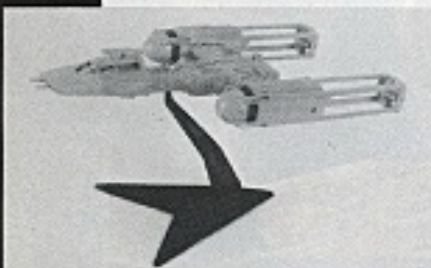
Empire Strikes Back Poster (LP12)

This beautiful 24 x 33 inch poster featuring colorful artwork of the *Empire Strikes Back* is a perfect addition to any collection. Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



Star Wars Model Kits (L25A-L25K)

- (L25A) Snowspeeder \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.
- (L25B) Star Destroyer \$11.95/U.S., \$12.95/CAN., \$13.95/FOR.
- (L25C) Tie Fighter \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.
- (L25D) Millennium Falcon \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.
- (L25E) X-Wing Fighter \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.
- (L25F) AT-AT \$7.95/U.S., \$8.95/CAN., \$9.95/FOR.
- (L25G) Speeder Bike \$6.95/U.S., \$7.95/CAN., \$8.95/FOR.
- (L25H) Tie Interceptor (Snap-Kit) \$5.95/U.S., \$6.95/CAN., \$7.95/FOR.
- (L25I) X-Wing Fighter (Snap-Kit) \$5.95/U.S., \$6.95/CAN., \$7.95/FOR.
- (L25J) A-Wing Fighter (Snap-Kit) \$5.95/U.S., \$6.95/CAN., \$7.95/FOR.
- (L25K) Y-Wing Fighter (Snap-Kit) \$5.95/U.S., \$6.95/CAN., \$7.95/FOR.



PATCHES!



(L73)



(L28)



(L77)



(L79)



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VISA ONLY!

Star Wars Patches (L28,L73,L74,L75,L76,L77)

The Force will be with you when you order these beautifully embroidered Star Wars Patches.

(L28) Star Wars 10th Anniversary \$5.00/U.S., \$5.50/CAN., \$6.00/FOR.

(L73) Star Wars \$4.00/U.S., \$4.50/CAN., \$5.00/FOR.

(L74) A New Hope \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.

(L75) Empire Strikes Back \$4.00/U.S., \$4.50/CAN., \$5.00/FOR.

(L76) Return of the Jedi \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.

(L77) Return of the Jedi w/Yoda \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.

(L79) Empire Strikes Back 10th Anniv. \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



(L74)



(L76)



(L75)

STAR WARS ROLEPLAYING

Star Wars Roleplaying Game (L80)

Everything you need to enter the *Star Wars* universe in this book from West End Games! A game simple enough for novices, yet detailed enough to satisfy even the most avid fan. Price: \$20.00/U.S., \$21.00/CAN., \$22.00/FOR.



Star Wars Sourcebooks (L81A-C)

A wealth of useful and fascinating information on the *Star Wars* universe can be found in these sourcebooks. Price: \$20.00/U.S., \$21.00/CAN., \$22.00/FOR.

(L81A) *Star Wars Sourcebook*

(L81B) *Imperial Sourcebook*

(L81C) *Rebel Alliance Sourcebook*

Star Wars Campaign Pack (L82)

West End Games brings us this useful Gamemaster's aid for *Star Wars: The Roleplaying Game*. It includes a 4-panel, full-color player/game-master screen with charts, tables, and reference material from both the roleplaying game and sourcebooks, a 21 x 33 inch starship diagram, and a 32-page book describing how to set up and run a *Star Wars* Campaign. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Star Wars Roleplaying Adventures (L83-L84M)

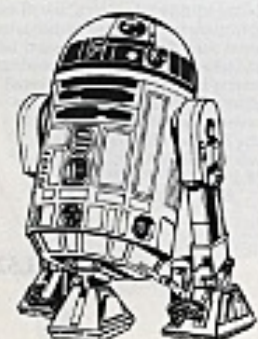
(L83) *Tatooine Manhunt*: Ruthless bounty hunters, rebel agents, and an Imperial Star Destroyer clash in the heart of an elusive hero in the desert wastes of Tatooine. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84A) *Strikeforce: Shantipole*: Battle Imperial Starfighters in the vastness of space, chase deadly probes through asteroid storms, and go up against a heavily armed escort frigate in this explosive *Star Wars* Adventure. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84B) *Battle for the Golden Sun*: On the legendary water world of Sadr, warring high priests, a missing Alliance agent, and Imperial shock troops become entangled in the search for the mystical secret of the Golden Sun. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84C) *Starfall*: Nine hundred miles of twisted, battle-scarred Star Destroyer stand between Rebel heroes and freedom in this disaster-filled *Star Wars* adventure. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84D) *Otherpace*: Only with the help of their captured Imperial prisoners can the Rebels find a way out of otherpace before something else finds them. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.



(L84E) *Scavenger Hunt*: The Rebels find themselves mediating between two warring races of galactic garbage collectors. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84F) *Riders of the Maelstrom*: A mission to rendezvous with a top Rebel spy goes wrong. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84G) *Otherpace II: Invasion*: The dread Charron, destroyers of worlds, have found their way into realspace! If they are not stopped, the galaxy will surely die. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84H) *Crisis on Cloud City*: A restful stop at Bespin's Cloud City becomes a murder mystery that the Rebel heroes must solve before the city in the clouds is destroyed. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84I) *Black Ice*: The Empire will do everything in its power to protect her. The Rebels must take her — or die in the attempt! Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84J) *Snowbirds Luck*: It started as a simple plan to find an Ord Mantell for some rest and relaxation. But now the Princess is missing, and a knee-high droid is challenging Han to a transgalactic race — With Leia's life as the prize! Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84K) *Game Chambers of Quesada*: This new *Star Wars* adventure from West End Games is in stock, but was not available for preview. Don't keep that from letting you order now! Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84L) *It's Coordination*: Another *Star Wars* adventure in stock, but unavailable for preview. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84M) *Death in the Undercity*: Another *Star Wars* adventure in stock, but unavailable for preview. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L85) *Star Warriors Board Game*: This simple to learn, yet highly accurate board game allows you to recreate the great space battles from the *Star Wars* saga. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

(L86) *Assault on Hoth Board Game*: Fast-paced action pits the attacking Imperial Army against the defending Rebel forces. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

(L93) *Battle for Endor Board Game*: This solitaire board game uses the unique card and combat system developed in *Assault on Hoth* to recreate the epic battle from *Return of the Jedi*. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

(L94) *Escape from the Death Star Board Game*: Take the role of one of the heroes and find your way off the battle station before the Imperials close in. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.



Star Wars Galaxy Guides (L92A-F)

(L92A) *Galaxy Guide 1: A New Hope*: Detailed creature and character profiles from the first *Star Wars* movie. Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92B) *Galaxy Guide 2: Yavin & Bespin Planet Profiles*. Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92C) *Galaxy Guide 3: The Empire Strikes Back*: Peek at the second *Star Wars* movie, featuring heroes like the Hoth Rebels and Lando Calrissian, plus villains like General Veers and bounty hunter Boba Fett. Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92D) *Galaxy Guide 4: Alien Races*: Join us on an excursion into the bizarre world of *Star Wars* aliens. Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92E) *Galaxy Guide 5: Return of the Jedi*: This film is detailed in an 80-page galaxy guide. Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92F) *Galaxy Guide 6: Tramp Freighters*: This *Star Wars* supplement contains information on free traders (such as Han Solo), rules for designing and upgrading light freighters, trading, smuggling, and more! Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.



Star Wars Lightsaber Dueling Pack (L88)

Lightsabers clash as Luke Skywalker battles Darth Vader for the fate of the galaxy. Price: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

Star Wars Starfighter Battle Book (L89)

This two-player game pits a Rebel X-wing starfighter against an Imperial TIE Interceptor in a challenging game of space combat. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

Star Wars Rules Companion (L91)

This supplement provides new and advanced rules for *Star Wars: The Roleplaying Game*. Price: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.



Star Wars Miniatures (L87A-L87N)

These sets of ten (unless otherwise indicated) role playing miniatures are perfect to bring your battles between the Rebel Forces and the Empire to life. Price Each: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

- A. Heroes of the Rebellion
- B. Imperial Forces
- C. Bounty Hunters
- D. A New Hope
- E. The Empire Strikes Back
- F. Stormtroopers
- G. Rebel Characters
- H. Cantina Aliens
- I. Return of the Jedi
- J. Jabba's Palace (8 Figures)
- K. Rancor Pit (2 Figures)
- L. Rebel Troopers
- M. Imperial Troopers
- N. Zero G Assault Troopers

I. Return of The Jedi



INDIANA JONES



(L96)

Indy Copper Logo T-Shirt (L96)

This gorgeous black, pre-shrunk 100% cotton T-shirt sports the Indiana Jones logo, plus the hat and whip design printed in puff foil bronze ink. Available in adult sizes S, M, L & XL. Price: \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.

Indy Plane/The Legend T-Shirt (L97)

Fly off to adventure in this black, 100% cotton T-shirt with the colorful Plane/The Legend design on the back and Indy logo pocket-sized on front. Available in adult sizes S, M, L & XL. Price: \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.



(L97)



Indiana Jones U.S. Expedition Team Sweatshirt (L98)

This 50/50 blend, black sweatshirt displays a large colorful applique patch of Indy's airplane flying over Egypt's Nile River. Available in adult sizes S, M, L & XL. Price: \$26.00/U.S., \$27.00/CAN., \$28.00/FOR.

Young Indy's U.S. Expedition Team Sweatshirt (L99)

This 50/50 blend black sweatshirt also has the plane over Egypt design, plus real metal propellers to spin. Perfect for your young Indy at home. Available in children's sizes 2, 4, 6 & 8. Price: \$28.00/U.S., \$29.00/CAN., \$30.00/FOR.

(L99)



Indiana Jones Embroidered T-Shirt (L102A & B)

This pre-shrunk, 100% cotton T-shirt comes in two shirt colors, red (A) or blue (B), each sporting the embroidered, pocket sized, Indy plane logo. Please specify color, red (A) or blue (B). Available in adult sizes S, M, L & XL. Price: \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.

(L102A)



(L100)

Indiana Jones Archaeological Map T-Shirt (L101)

Plan your next archaeological adventure to the Middle East with this white, 50/50 blend T-shirt with colorful Mid-East map design. Available in adult sizes S, M, L & XL. Price: \$16.00/U.S., \$17.00/CAN., \$18.00/FOR.

Indiana Jones Postcard T-Shirt (L100)

Imported from Indy's Adventure Outpost, this white, 100% cotton T-shirt features colorful postcards from Indy's adventures all over the world. Available in adult sizes S, M, L & XL. Price: \$18.00/U.S., \$19.00/CAN., \$20.00/FOR.

(L45A)

Indiana Jones Cafe T-Shirt (L45A)

Relax in the Cafe of your choice in this white, 100% cotton T-shirt, featuring Indy in a cafe on the back and the Indy plane logo, pocket sized, on the front. Quantities limited. Available in adult sizes S, M & L. Price: \$12.50/U.S., \$13.50/CAN., \$14.50/FOR.

(L101)



Indiana Jones and the Last Crusade T-Shirt (L52)

The Indiana Jones and the Last Crusade logo leaps off this white, 100% Cotton T-shirt. The full color logo is printed "pocket size" on the front and full on the back. Adult Sizes: M & L. Price: \$12.50/U.S., \$13.50/CAN., \$14.50/FOR.

(L52)

Indiana Jones and the Last Crusade Hats (L58B,C,H,I)

Don't step into another adventure without one of these four Indiana Jones fedoras. It's the perfect way to top off your next excursion into excitement! Order Now!

(L58B) Fedora, brown 100% wool felt, pinch front with ribbon band & bow — Price: \$35.00/U.S., \$36.00/CAN., \$37.00/FOR.

(L58C) Fedora, brown genuine fur felt, pinch front with ribbon band & bow — Price: \$78.00/U.S., \$79.00/CAN., \$80.00/FOR.

(L58H) Indiana Jones Big Brim Twill Safari, khaki color with Indy pin — Price: \$34.95/U.S., \$35.95/CAN., \$36.95/FOR.

(L58I) Indiana Jones Sisol Straw with Indy pin on grooved band — Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

NOTE: To select your correct hat size just measure the circumference of your head in inches and match it up to the following chart: Inches: (21½-21¾ = S), (22¼-22½ = M), (23-23½ = L), (23¾-24 = XL) Hat Sizes: S-(6¾-6½), M-(7-7½), L-(7½-7¾), XL-(7¾-7¾).

Indiana Jones Embroidered Cap (L68)

This long-billed beige cotton twill cap features the Indiana Jones logo with a plane circling the Earth. Embroidered in five colors. Price: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.

Indiana Jones and the Last Crusade Cap (L58F)

This tan, cotton twill cap sports the embroidered movie logo from Indy's third big screen adventure. Price: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.

Indiana Jones Emblem Cap (L58G)

This gray cotton twill cap features a woven emblem with the Indy on horse design. Ride off to adventure! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



(L68)



(L58G)



(L58F)

Indiana Jones Khyber-Bowie Knife (L44)

Folks, this is the real thing! This 24" inch knife features an 18" inch stainless steel Khyber-Bowie Style blade (with the Indiana Jones signature etched on one side) with a solid brass spine, a 6 inch dark brown hardwood handle, a sculpted solid brass finger guard and eagle head pommel and comes with a heavy duty leather sheath. We will require a release that says you are at least 18 years of age to purchase this product. Price: \$99.95/U.S., \$102.95/CAN., \$104.95/FOR.

B



Indiana Jones Leather Rucksack/Duffel Bags (L37A-B)

Travel in style with these luxurious Indiana Jones top grain soft leather rucksacks and duffel bags. The rucksack (measuring 17.5" X 10" X 10") has an easy access back zipper pouch, double adjustable belt strap plus a handy rope top tie. The duffel bag (measuring 15.5" X 12" X 6.5") has an adjustable leather shoulder strap and the inside has a water repellent nylon lining. Price (Each): \$75.00/U.S., \$76.00/CAN., \$77.00/FOR.

(L37A) Indiana Jones Leather Rucksack
(L37B) Indiana Jones Duffel Bag



Indiana Jones Bandana (L65)

Wipe the sweat from your brow or keep the dust out of your hair with this dark green bandana featuring a print in three colors. Price: \$4.95/U.S., \$5.45/CAN., \$5.95/FOR.



Indiana Jones Leather Fanny Pack (L43)

Perfect for those bike trips, hikes or simply a walk through the local mall. Price: \$19.95/U.S., \$20.95/CAN., \$21.95/FOR.



Indiana Jones Adventure Kit (L69)

Your kit includes a zipper pack with an adjustable strap, a plastic visor with a sweat band and flip-down sun-shades, a digital watch, an AM/FM clip-on radio with car plugs, and a safari shirt (only available in X-large), and a fanny pack with adjustable strap. All six items have the *Pepi/Indiana Jones and the Last Crusade* logos and are mostly khaki in color. This is a one-of-a-kind collectible! Quantities limited. Order Now! \$40.00/U.S., \$62.50/CAN., \$65.00/FOR.

NEW!

Indiana Jones and the Last Crusade Leather Jacket (L59A)

This is the same style leather jacket seen on Indy in all three movies. The jacket is brown leather (barrier cow distressed, 27½ inch length, concealed zipper fly front, adjustable side buckles, inverted back with side pleats. AVAILABLE IN MEN'S SIZES: S, M, L & XL. (This jacket runs on the large side! If you would normally wear a large, order a medium!) Price: \$295.00/U.S., \$300.00/CAN., \$305.00/FOR.



(L69)



H

I

LP15



L53C



L53B

Indiana Jones and the Last Crusade Posters (L53A-C)

Each of these posters measure 21 x 32 inches and has the Indiana Jones and the Last Crusade logo. Price Each: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR. (L53A) Indy (L53B) Young Indy (L53C) Indy on Horse

L53A

Indiana Jones and the Last Crusade Advance Poster (LP1)

This 27 x 40 original advance one-sheet is perfect for the collector and fan alike. Order now! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.

Indiana Jones 10th Anniversary One-Sheet (LP15A & B)

Celebrate 10 years of Indy with this 27 X 41 one-sheet from Indy's first adventure! Drawn by artist Drew Struzan, this beautiful poster will have a limited number signed by the artist himself and printed on Quincentone cover stock. A true collector's piece! Price: unsigned (A) — \$8.00/U.S., \$9.00/CAN., \$10.00/FOR. Price: signed (B) — \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

Raiders of the Lost Ark Release Poster (LP3)

This 27 x 40 inch reprint is exactly the same as the original. Quantities limited! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.

Indiana Jones—the new hero from the creators of JAWS and STAR WARS.



LP3

Indiana Jones and the Last Crusade Release Poster (LP2)

This is another 27 x 40 inch original one-sheet. Be sure to complete your collection! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.

LP1



NEW!

Indiana Jones Paperback Novel Poster (LP16A & B)

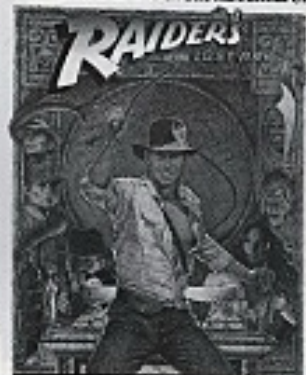
The cover of the new Indiana Jones paperback novel has now been produced as a poster! With art by Drew Struzan (*The Last Crusade*), this 22 X 28 poster is printed on 100 lb. montecello cover stock and is a beautiful addition to your Indiana Jones collection! You can also order this poster signed by the artist! Price: unsigned (A) — \$8.00/U.S., \$9.00/CAN., \$10.00/FOR. Price: signed (B) — \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

Raiders of the Last Ark Release Poster (LP4)

This 27 x 40 reprint is also the same as the original. Quantities limited. Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.

LP4

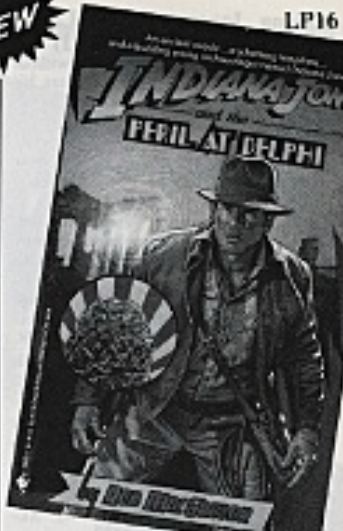
The Return of the Great Adventure.



LP2

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MASTERCARD
OR VISA
1-800-TRUE-FAN

LP16



Indiana Jones and the Temple of Doom Release Poster (LP6)

Don't wait to order this reproduction because supplies are limited. Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



Indiana Jones and the Last Crusade Japanese Release Poster (LP7)

This would be a great addition to your collection of Indy Art. Order now! Quantities limited. Price: \$20.00/U.S., \$21.00/CAN., \$22.00/FOR.



Indiana Jones and the Last Crusade Button Set (L46)

These six 1 1/4 inch buttons are a fine addition to anyone's Indy collection. Price: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.



Indiana Jones Pen and Pad Set (L66)

This black pen features the stylized hat and whip symbol in gold and the tan notepad features the same symbol. Price: \$4.95/U.S., \$5.95/CAN., \$6.95/FOR.



Indiana Jones and the Last Crusade Book on Tape (L47)

William Conrad narrates the story and brings all the excitement of the latest Indiana Jones movie thriller on this three-hour recording. Price: \$14.95/U.S., \$15.95/CAN., \$16.95/FOR.

**MASTERCARD/
VISA ORDERS
ONLY!**
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Indiana Jones Beach Towels (L49A-B)

Wrap yourself with one of these large 30 x 60 inch beach towels as you step out of the shower or swimming pool and into adventure! Price Each: \$17.00/U.S., \$18.00/CAN., \$19.00/FOR.
(L49A) Indy on Horse
(L49B) Plane



Indiana Jones and the Last Crusade Pins (L48A-E)

These attractive full color, laminated, die-cut, photo-quality pins are sure to catch everyone's eye. Price:

(L48A) Indy: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.

(L48B) Large Indy/Prof. Jones Artwork Collage: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.

(L48C) Small Indy/Prof. Jones Artwork Collage: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

(L48D) Indy on Horse: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

(L48E) Plane/The Legend: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

Indiana Jones and the Last Crusade Magnets (L48AM-L48EM)

These are exactly the same as the pins, except you can stick them on your fridge! Price:

(L48AM) Indy: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.

(L48BM) Large Indy/Prof. Jones Artwork Collage: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.

(L48CM) Small Indy/Prof. Jones Artwork Collage: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

(L48DM) Indy on Horse: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

(L48EM) Plane/The Legend: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

Indiana Jones — The Legend Mug (L38)

The Indiana Jones legend continues with this colorful porcelain mug featuring the Plane/The Legend logo. Perfect for home or office. Price: \$4.95/U.S., \$5.95/CAN., \$6.95/FOR.

L38



L49A



L49B



NEW!

Indiana Jones and the Peril at Delphi (L106)

Follow Indy's continuing adventures (this one set in Greece) in this first of four new Indy novels by writer Rob MacGregor. Price: \$3.95/U.S., \$4.95/CAN., \$5.95/FOR.



Young Indiana Jones Adventure Novels (L36A-D)

Follow Young Indiana Jones as he solves exciting mysteries as only Indy can! For young readers, each book contains an index of other books that will promote further reading on the particular subject matter that challenges Young Indy in each story! Price Each: \$2.95/U.S., \$3.45/CAN., \$3.95/FOR.

(L36A) Young Indiana Jones and the Plantation Treasure

(L36B) Young Indiana Jones and the Tomb of Terror

(L36C) Young Indiana Jones and the Circle of Death

(L36D) Young Indiana Jones and the Secret City



Indiana Jones and the Last Crusade Postcards (L56)

18 different 4 x 6 inch postcards with scenes from Indiana Jones and the Last Crusade make this set of postcards an exciting addition to your Indy collection. Price: \$13.50/U.S., \$14.00/CAN., \$14.50/FOR.



Indiana Jones and the Last Crusade Puzzle (L67)

This 500 piece puzzle from Milton Bradley will keep you busy for hours as you recreate the release poster from Indy's third and final adventure. Price: \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.

Indiana Jones Viewmaster 3D Gift Set (L57)

See Indy like you've never seen him before — in 3 Dimensions! Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.



(L71)



(L72)



(L50)

Indiana Jones Patches

Adventure could strike at any time when you wear these colorfully embroidered patches, each displaying the logo from one of the Indiana Jones films.

(L71) Raiders of the Lost Ark — \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.

(L72) Indiana Jones and the Temple of Doom — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.

(L50) Indiana Jones and the Last Crusade — \$5.00/U.S., \$5.50/CAN., \$6.00/FOR.

LUCASFILM Ltd MERCHANDISE

NEW

(L104)

NEW! ILM T-Shirts (L103-105)

You wanted it, now it can be yours! By popular demand, The Lucasfilm Fan Club has three different brand-new T-shirts for ILM (Industrial Light & Magic) —

Lucasfilm's special effects wizards! Order these popular shirts now and create magic of your own! NOTE: All these shirts are available in adult sizes S, M, L & XL.

(L103) ILM Crew Shirt — this beautiful black T-shirt has Industrial Light & Magic graduating from blue to silver on the front and the back reads "Visual Effects Crew." Price: \$14.95/U.S., \$15.95/CAN., \$16.95/FOR.

(L104) ILM Logo Shirt — This is the most requested shirt! The ILM "Magician" logo printed in full color on the front of this beautiful white shirt while the back has the words "Industrial Light & Magic, Marin Co. California." Price: \$14.95/U.S., \$15.95/CAN., \$16.95/FOR.

(L105) ILM Triangle Shirt — this gorgeous black shirt reads "Industrial Light & Magic" with the silver ILM letters intertwined with an orange, pink and blue triangle. A real eye-catching shirt! Price: \$14.95/U.S., \$15.95/CAN., \$16.95/FOR.

(L105)

NEW

(L103)

(L31C)

L31A

NEW

Skywalker Ranch T-Shirts (L31A-C)

The next best thing to being at Skywalker Ranch is owning an official Skywalker Ranch T-shirt. These 100% cotton T-shirts are available in two different colors. Adult Sizes: S, M, L & XL. Price: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

(L31A) White w/Dk. Blue Logo
(L31C) Black w/Turquoise Logo

(L31A)

THX T-Shirts (L30)

"The Audience is Listening" — reads the back of this 100% cotton, long-sleeve, black, flameless T-shirt. The logo across the front will let everyone know your preferred brand of theater — Lucasfilm's THX! Adult Sizes: S, M, L & XL. Price: \$16.00/U.S., \$17.00/CAN., \$18.00/FOR.

The Lucasfilm Fan Club Logo Shirt (L02)

This beautiful 50/50 blend shirt featuring the Lucasfilm Logo in 4 colors is available on a white T-shirt only. Order Today! Adult Sizes: S, M, L & XL. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

LUCASFILM
FAN CLUB

(L33)



(L32)



(L01)



Lucasfilm Related Patches (L01, L32, L33)

Show the appreciation you feel for the hours of entertainment Lucasfilm has provided you by ordering these Lucasfilm related patches now!

(L01) The Lucasfilm Fan Club — \$2.00/U.S., \$2.50/CAN., \$3.00/FOR.

(L33) Lucasfilm Ltd. — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.

(L32) Skywalker Ranch — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.

Willow Patch (L18)

Experience magic and wonder when you wear this embroidered patch from the film Willow. Price: \$2.00/U.S., \$2.50/CAN., \$3.00/FOR.

WILLOW™



Willow Novelization (L10)

Ballantine Books' novelization of the film by noted fantasy author Wayland Drew! This version of the novel includes an 8 page insert full of exciting color photos from the picture. Price: \$3.95/U.S., \$4.95/CAN., \$5.95/FOR.

(L11)

(L12)



The Willow Game (L08)

Fearsome monsters, fabulous treasures, transformation spells, objects and places of power are all part of your quest to deliver the baby to fabled Tir Asleen in this exciting adventure board game. Price: \$29.95/U.S., \$30.95/CAN., \$31.95/FOR.

Madmartigan Poster (L05)

The adventurous rogue, Madmartigan, is brought to full life in this 23 x 35 inch poster. Price: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.



Madmartigan Mural Poster (L06)

This 26 x 74 inch horizontal poster displays scenes from Willow featuring the heroic Madmartigan in glorious full-color. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Willow Movie Magazine (L11)

Go behind the scenes on the making of Willow. Price: \$3.95/U.S., \$4.95/CAN., \$5.95/FOR.

Willow Poster Magazine (L12)

Ten exciting, full-color posters can be yours when you order the Starlog Willow Poster Magazine. Price: \$3.75/U.S., \$4.75/CAN., \$5.75/FOR.

PATCHES!

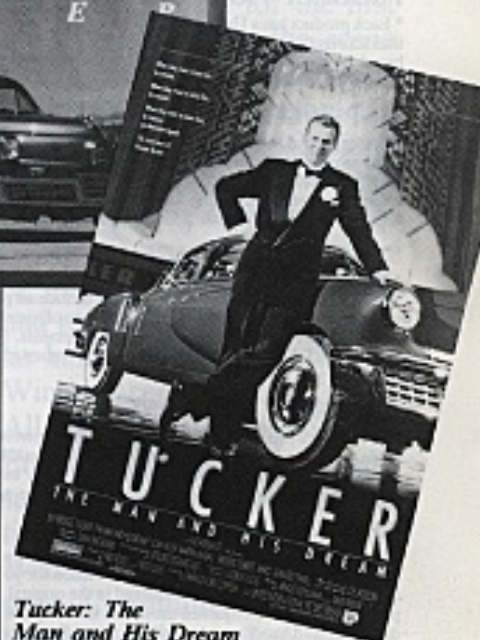
Tucker Patch (L40)

The Tucker car may not have survived, but by wearing this Tucker patch you can show that the American Dream is still alive and well. \$4.00/U.S., \$4.50/CAN., \$5.00/FOR.



Tucker Car Poster (L42)

Now you can own this beautiful 23 x 35 inch full-color poster of the unique Tucker Car. Order now! Price: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.



Tucker: The Man and His Dream Release Poster (L41)

Don't miss this colorful and classy 27 x 39 original one-sheet. Order now! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



Back to the Future III Release Poster (LP11)

Measuring 27 x 41 inches, this poster was created for the third and final installment of the Back to the Future series by artist Drew Strazan. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.



Back to the Future Remote Control DeLorean (L35)

This 1/8th scale JRL Back to the Future II radio control car has realistic details and a powerful Mabuchi RS-260 motor. Price: \$49.95/U.S., \$50.95/CAN., \$51.00/FOR.



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[illegible]

the end of a long trek to North Africa, France, and England. Finishing *Raiders* in Hawaii was a kind of reward for all of our hard work.

The Vietnam sequences in *More American Graffiti* were filmed in the Sacramento River Delta in California. The area we shot in was only 100 acres, so we used different camera angles to make the area look larger. It was very effective, and depicted a realistic Vietnam.

There are dozens of reasons why a certain location is picked. The producer, production designer and production manager — those who understand the script logic and the film's budget — must take into consideration the weather, local politics and cooperation by the local people. They must know if we can build a large set, and perhaps destroy it. Can we get materials and cast and crew into and out of the area? Are there decent hotels, decent food, or do we bring in a caterer? These, and dozens more questions, must be considered in choosing and setting up a location.

George Lucas is known for choosing overseas locations for his films, such as England, Tunisia, France, Norway, New Zealand, Italy, Wales. What are some of the reasons for this?

Star Wars was shot overseas in England and Tunisia for three main reasons: in 1976, the studios in this country were very busy, and George Lucas could not find one or even two studio lots with available sound stages to accommodate the production. He needed seven sound stages, and ultimately *Star Wars* took over all nine stages at EMI Elstree Studios in England. Lucas also wanted secrecy for his project, and freedom from studio control. It was also cheaper to film in England. So lack of space here in the United States, economics, and secrecy

were the reasons why *Star Wars* was filmed overseas.

After *Star Wars*, George was very impressed with the people at the EMI (Elstree) studio, the creative way they constructed the sets, the professional labor force. When we



"The *Star Wars* canyon, as it is now called (in Tunisia)," explains Kazanjian, "where we first met Obi-Wan Kenobi for the first time, was used in the scene in *Raiders* where we see the Germans walking down the canyon carrying the Ark."

were beginning to prepare *Raiders Of The Lost Ark*, we were also in production with *The Empire Strikes Back*. George and I liked the fact that after finishing *The Empire Strikes Back*, the majority of the British crew could take a two month vacation, and then come back to work on *Raiders*. We also used the same basic crew for *Return Of The Jedi*.

Why were the Egyptian desert scenes in *Raiders Of The Lost Ark* filmed in Tunisia rather than in Egypt?

We picked Tunisia because it was close to England. I went to Egypt and scouted locations there, but it just wasn't the right place to make this movie. George had worked in Tunisia on *Star Wars* and he liked the Tunisians, so he suggested we scout the country, and we found locations that worked. In fact, the "*Star Wars* Canyon," as it is now called, (where we meet Obi-Wan Kenobi for the first time), was used in the scene where we see the Germans walking down the canyon carrying the Ark, while Indiana Jones is up on the rim with the bazooka yelling down to Belloq.

Tunisia was a difficult place to film in. Nearly everything had to be imported. The circular landing field for the Flying Wing was cement two feet thick. All the cement came in from England. It was late spring and summer and terribly hot all the time. There was a lot of illness, even the Tunisians were getting sick. Communications were another problem; often we had to work with up to three different translators. Fortunately associate producer, Robert Watts could speak French, but most of us had to communicate through translators. We had only one telephone and it had broken wires. We had to wiggle the wires to try to get a call through. If we were able to

place two phone calls over a full day, we were lucky. The problem was that we had units working in Hawaii, England, and on the United States mainland at that time. It was a complex production schedule, and we had limited funds.

After the crew left the hot dusty canyons of Tunisia, they moved the production to the comparative paradise of the French sea-side village of La Rochelle, on the Bay of Biscay.

La Rochelle was a wonderful loca-

tion, a terrific two weeks. We knew we needed a submarine base for the picture, and through research we found this huge submarine port built by the Germans during World War II. It had walls that were fifteen feet thick, and you could see pot-marks where the Allies had tried to bomb it. The base had six bays that could hold up to forty-five German WWII submarines. Very impressive!

We also used the actual submarine built for the movie *Das Boot*. The movie hadn't yet gotten off the ground, so we used the submarine first, and nearly sank it! The submarine was built to handle waves only up to three feet high, and one day we ended up in waves up to twelve feet and nearly lost the boat! Needless to say, almost everyone became very sea-sick.



George Lucas (left) and Howard Kazanjian on-location for the filming of *Raiders of the Lost Ark*.

Were all the submarine and ship scenes filmed off the coast of France?

A few of the submarine scenes were filmed in the San Francisco Bay, but all the rest were shot outside La Rochelle. The big ship, an old Egyptian freighter, was there in La Rochelle too. Norman Reynolds, the production designer, found the boat in Egypt and changed the superstructure to make it look like an old freighter. After he built the superstructure and aged the ship, it sailed to La Rochelle. We checked out the ship and it was great, exactly what we needed. Norman left it at the dock with the Egyptian crew until we would need it a few days later. Then the Egyptian crew thought it didn't look right, and wanted to spruce it up for us, so they painted it! We came back and nearly had a heart attack. "That's not what we

wanted! We wanted it old! We leased this boat *because* it was old!" And Norman had to buy more paint and age it down all over again.

Yet, even with the difficulties, when I look back, *Raiders Of The Lost Ark* was one of the most enjoyable pictures I've ever worked on. But it was a great challenge.

Many Lucasfilm movies have been filmed in fairly remote, exotic locations. Willow was filmed in the rugged snow-covered mountains of New Zealand and on the cold, rain-drenched moors of Wales. One might think, then, that making a movie in a large city would be easy, but this too can be a challenge.

Yes, you have the problems of permits, parking, restricted hours. You have to deal with the local fire department, the police department. There is

always noise, airplanes, street traffic. A motion picture company tends to attract people and traffic. There are places in a city, say near a freeway, where you might not be able to film due to traffic problems. Each community has its own laws and permit fees when it comes to filming a movie or television show. The producer and his staff have to deal with all of this besides their regular work.

More American Graffiti was filmed primarily in San Rafael and San Francisco. Because we wanted to hide the fact that it was a Lucasfilm production, and that so many "big name" stars would be in the movie, (including Ron Howard, Cindy Williams, Mackenzie Phillips, Candy Clark, Charlie Martin Smith and Paul Le Mat), the movie was produced under title "*Purple Haze*." This was

effective in cutting down the crowds and press, and under the cover of "*Purple Haze*," the filming of *More American Graffiti* went very smoothly.

Another cover name was used for the United States' location filming of *Return Of The Jedi* — the now famous, *Blue Harvest: Horror Beyond Imagination*.

Secrecy is important to George Lucas, and if you're doing anything unusual such as a *Star Wars* movie, you can't keep it a secret in the United States. That is one of the reasons George does most of his movies overseas.

For Jabba's Sand Barge scenes we needed sand dunes, hundreds of acres of sand, and there are limited places in the world where there are large sand dunes. We went all over the world looking for dunes. Spain and Algeria have big dunes, but they are

a thousand miles from the nearest civilization, which makes filming there nearly impossible. We found sand dunes in Colorado, but they were next to the Rocky Mountains. The sand dunes in Buttercup Valley in the California desert were the most hospitable place to work in. We looked at them all, but I favored California, and we went undercover there as a different production company, *Blue Harvest*.

Buttercup Valley is a deep, wide valley with exceptionally high sand dunes in the southern center of the Sand Hills that stretch for some sixty miles in the California desert. More than forty motion pictures have been shot in these Sahara-like dunes, including the 1926 silent film, *Son Of The Sheik*, three versions of *Beau Geste* and *Spaceballs*. Most film companies simply film scenes on the sand or build small temporary sets, but this was not so with *Return Of The Jedi*.

The other reason we chose Buttercup Valley was it was a lot easier to bring into the California desert the hundreds of tons of lumber to build the Sail Barge set than it would have been to import everything into Spain or Algeria. We were fifteen miles from Yuma, Arizona, and that provided access to builders and materials, and gave us a city to house the cast and crew. It was a good place to base our location.

The Sail Barge set was huge. We started with hundreds of 12 x 12 timbers over thirty feet tall. There were thousands of sheets of plywood for the decking and sides. The first shipment of nails weighed 11,000 pounds. From the top of the main mast to the bottom of the Sarlaac pit, it was 250 feet. The two masts were hydraulically elevated up and down, so that when the winds came up the sails were furled and the masts were lowered underneath the deck platform, so no damage was done to the sails. It was a very secure, well-built set.

The sands shifted constantly. We

had these huge ramps with conveyor belts that would take sand from the valley floor to the top of our set, the Sarlaac Pit, which was sixty feet above the ground. Early every morning, a large crew would come out and take tons of sand up into the pit and spread it out with their shovels. And every night the winds, even light breezes, would blow the sand off the tops of the set. So every morning more sand had to be brought back up. And we were continually covering up the crew's footprints and raking the "new" desert smooth.

Shooting the Endor scenes in the California Redwoods must have been a lot easier.

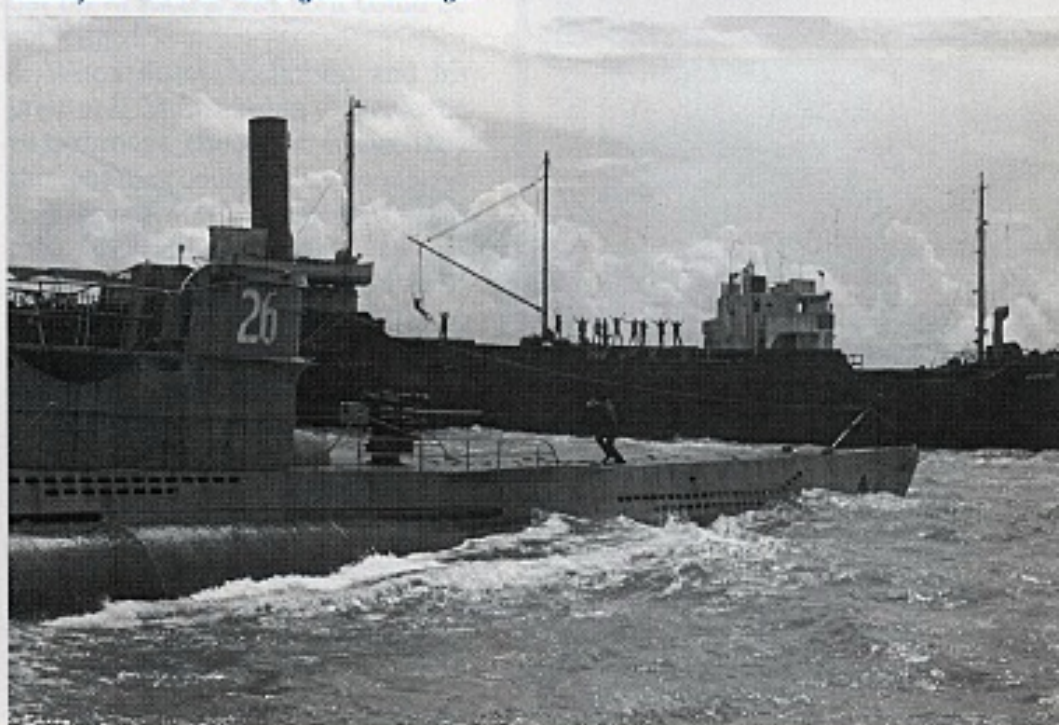
In a way, yes. Those scenes were done at the end of our shoot. Again, as with the sand dunes, there are a limited number of places on earth that have large stands of giant redwoods. The easiest and most economically feasible place to shoot was northern California. For many of the forest scenes, we had extensive special effects to set up. It was much easier to send our special effects people back and forth from ILM to

Crescent City than it would have been if we were shooting overseas. Another advantage to filming in northern California was in finding Ewoks. We used sixty Little People, or dwarves, actually, for the Ewoks. We did a massive search for these people and found most of them in southern and central California.

You were involved with *Return Of The Jedi* during its entire production schedule, is that right?

I was involved with *Jedi* from the very very start to the very end. It took three years to get it into the theaters. *Jedi* was a very complex picture. The bigger the budget, the harder the picture. Everything was larger, more questions, more things to do. At one time during the production we had, just in Europe, 750 full time employees working on *Jedi*. Overall, there were 1600 employees that worked on *Return Of The Jedi*. And it was my job to keep track of them all, to feed them, to pay all the bills, to do a lot of talking and keep them all excited, happy, and interested. *Return Of The Jedi* was the longest project that I've ever worked on, but

"*Raiders of the Lost Ark* was one of the most enjoyable pictures I've ever worked on," says Kazanjian. "But it was a great challenge."



it was also the most rewarding.

I also attended nearly every single science fiction convention on every holiday for two years during and after the filming. It was a lot of work telling the fans about *Jedi* and showing the slides, but I got a kick out of every convention, and I got to know a lot of Lucasfilm fans by name. I've had a lot of fun with *Star Wars* fans.

What new projects are you working on?

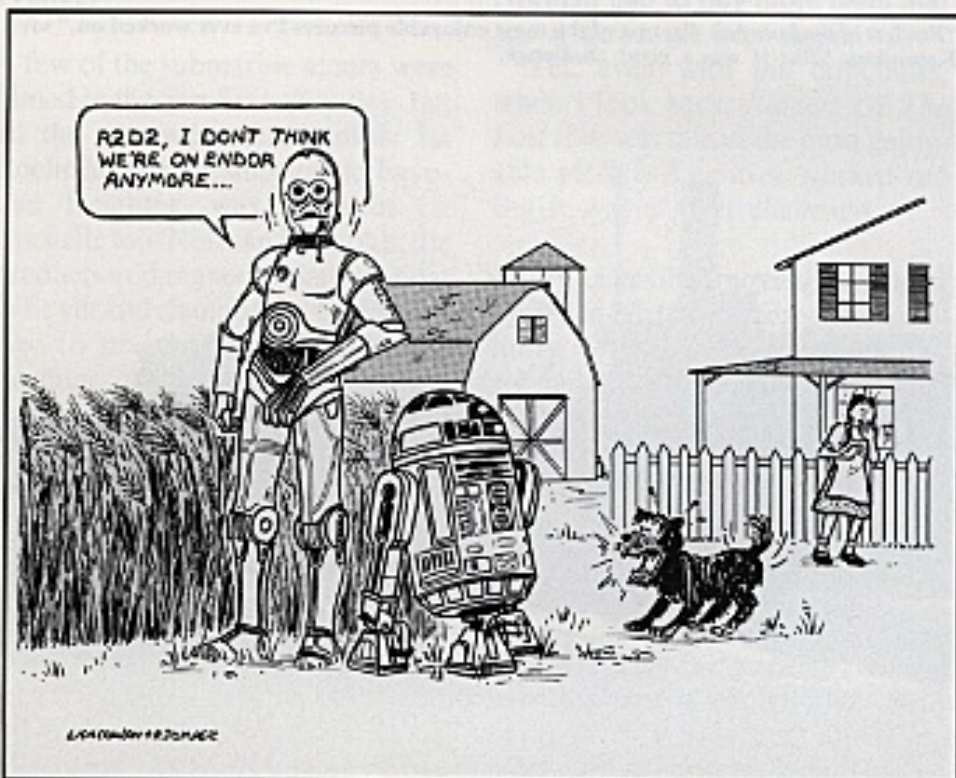
One project I'm working on is a live-action film based on the popular Japanese comic book called *Lone Wolf And Cub*, and the other is a project I have going at Warner Brothers Studios called *Demolition Man*. The story takes place in the near future and deals with cryogenics.

Would you like to work on any future Lucasfilm projects?

Absolutely! ■



"I attended nearly every science fiction convention on every holiday for two years during and after the filming (of *Jedi*)," says Kazanjian. "It was a lot of work telling the fans about *Jedi* and showing the slides, but I got a kick out of every convention, and I got to know a lot of Lucasfilm fans by name."



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Star Wars fans — Galaxy Gigs has new SW's stickers. For price list send long SASE to 5301 Spicebush Lane, Madison, WI 53714.

Sigma figurine, porcelain list, SASE. Star Wars Trading Post. Sample issue \$3.00. BC Jaegers, 9633 Cinnabar, Sappington, MO 63126.

WANTED

Classic Creatures — ROTJ and From SW to Jedi: Making of a Saga (VHS) Good prices paid. B. Webber, 199 W. Seymour St., Kamloops, B.C., V2C-1E8.

Wanted: suit of Stormtrooper Armour, related merchandise. Lee Fisher, 1380-156 Ave. NE #128, Bellevue, WA 98007; USA phone +1 (206) 885-6683.

Wanted: any information on Indiana Jones — including memorabilia, fan club, scoops, etc., etc. contact: Bret Mosley 3 "B", LaLoma Ct., San Rafael, CA 94901.

Wanted: Whereabouts or address for T.R. de Malffe. Is there a "Wind Chill", Pt. 37 K. Smith, 21812 S.E. 8th St., Redmond, WA 98053-7129.

Wanted: Action figures from Star Wars to Jedi and also Indy in original package only. Philip Bornemann, 719 Myrtle Lake Ct. Apt. 205, Orlando, FL 32825.

Wanted: Any SW fans interested in trading information, stories, etc. Write Ray Chromega, 10045 W. Appleton Ave. #103, Milw., WI 53225. I will reply.

Wanted: (VHS) SW XMAS Special, Ewoks & Deoids, Hardware Wars. C. Graham, 12062 W. Edinger, Space 8, Santa Ana, CA 92704.

INSIDE ILM



By John S. Davis

In the Paramount film *Ghost*, the character Sam, played by Patrick Swayze, works in a large New York bank. One day, Sam realizes there's too much money in some of the accounts and mentions it to his friend who also works in the bank. Later that night, Sam and his girlfriend Molly are walking home from the theatre when a man attempts to rob them. Sam puts up a fight, a shot is heard, the robber runs off and Sam tries to chase him. When he returns to Molly, he discovers what really happened: Sam has been mortally shot and is now a ghost.

The special effects in *Ghost* are quite amazing and very technical. However, not all of the effects in the film were created by ILM. Both the end sequence and the shadowy underworld creatures were created by other effect houses. ILM was responsible for what they call pass-through effects, which were all the shots of Sam passing through people and objects. With any film, there is a particular main concept that carries through from beginning to end and special effects are no different. Director Jerry Zucker and editor Walter Murch were the men that gave special effects supervisor Bruce Nicholson that basic concept for *Ghost*.

"Basically, it was when the character would walk through a person or a surface that he would absorb that surface onto him and, secondly, when he was walking through that surface, he would sort of meld into it. So that really made it additionally challenging for us to try and accomplish this concept. We used split screen a lot to achieve our pass-throughs. We used blue screen and also rotoscoping. So it's basically a combination of those three techniques and then we used green screen for one shot. We utilized these different technologies in order to be able to

combine them into the finished pass-through shot.

"In the case of the blue screen, we did a shot where Sam 'the ghost' passes his arm through Molly's apartment door, and we did blue screen because the angle of the shot did not allow us to use split screen. If you look at it from the camera's point of view, it's looking at 'ghost' Sam and we see the door at an angle, which is to the side of him, but it's also behind him. So because of that, we couldn't do split screen; there was no vertical separation in the frame between Sam and the door, which he was supposed to pass through.

"First we shot the set without him in place. Then we just had the door removed and the part of the glass-block wall that was behind him removed, and left the rest of the set in place. Then we put in a blue screen to fill in that area we had removed, then photographed them again. At the same time, it allowed us to treat Sam as a separate element. We could embellish him with this absorption effect and we could make his arm be cut off in such a way so it could be soft-edged."

When Bruce Nicholson and his crew at ILM first began to tackle the pass through effects for *Ghost*, they thought they could utilize a uniform technique for each sequence. What they discovered, though, was that each sequence was unique unto itself and had to be dealt with in different ways to express Sam's ghostly qualities.

As Nicholson has already stated, a combination of blue screen, split screen and rotoscoping were used to achieve their ghostly effects. We have just taken a look at one example of blue screen, but ILM made much more extensive use of split screens and rotoscoping.

One example of split screen com-

bined with rotoscoping takes place in Molly's apartment. She's sitting there working on her pottery, her cat is laying on the table and the ghost of Sam sits on the floor with his back against the wall. Molly senses Sam's presence, which makes her feel her loss more strongly. She walks around nervously and finally passes right through Sam as she exits the scene.

Since there was a physical separation between Molly and Sam through most of the shot, the effects team decided to use a travelling split, which would allow them to shoot both characters on the set at the same time

Below: the complicated blue screen effects work used to shoot Patrick Swayze's "arm through the door" shot. Notice his arm beginning to absorb the door. ILM was responsible for all the "pass-through" effects in *Ghost*.



and, thus avoid going to the trouble of recreating the scene in front of blue screen. Then rotoscoping came into play when the two characters passed through each other. But what exactly is rotoscoping?

"Rotoscoping is really a technique that is kind of a corollary to animation work, in which you use an animation stand. You take the existing scene that was shot and you use the camera like a projector. In other words, you load the print of the scene into the camera and you put a light source in the camera and project it down onto a ground glass-type of surface on the animation bed where, typically, cartoon cells are photographed and there you see the image actually projected. Then what you do is put a piece of tracing paper on a peg board and trace the scene, or you can create a split screen or whatever type of drawing is needed for that particular frame. So you go through the shot frame by frame and generate the artwork that you would need. Then once you generate the artwork as line drawing on paper, you then have it copied onto acetate cell and it's blackened in and then you rephotograph it on the same animation stand so the camera which was projecting the image down now has raw stock put in it and it becomes a camera. It rephotographs the artwork that you've generated and that is your rotoscoped matte."

Eventually all these various pieces of film are sent to the optical department at ILM and composited together to create the final piece of film. In addition to blue screen, split lines and rotoscoping, the special effects for *Ghost* also incorporated dissolves and animation, which added to the illusion of Sam being a ghost.

"We used dissolves in a few of the shots," says Nicholson. "For example, in the instance of the tombstone shot, we used dissolves because we felt that would be more effective than

the so called absorption effect. Essentially, we wanted our character to become more transparent as she was moving into the tombstone to a subtle degree, until she disappeared into it.

"In the case of our blue screen shot where Sam's hand goes into the door, instead of using a cross-dissolve technique, we incorporated this absorption effect, or bleed effect as we called it, and that was accomplished through animation."

One of the things the director of

Ghost wanted was for the special effects to convey emotion, to add to and accentuate the drama of the story. The effects had to be far more subtle than in films such as *Star Wars* or else they would have drawn us away from the drama of the film. But judging from the huge box office returns, it is clear that Nicholson and his effects crew managed to find the proper balance for their ghostly effects which helped to lift the audiences' spirits by the end of the film. ■

CONVENTION LISTING

March/April 1991

March 1 — Madison, WI. Holiday Inn Southeast. Wisconsin with guests to be announced. For more info call 608-231-2324.

March 1-3 — Hunt Valley, MD. Marion's Hunt Valley Inn. Fan-Out with guests Denise Crosby, William Campbell, Howard Weinstein & Bob Greenberger. For more info write Fan-Out, Inc. PO Box 887, Edgewood, MD 21040.

March 2-3 — Manhattan, NY. Penta Hotel. Creation Convention with guests to be announced. For more info call Creation at 516-SHOWMAN.

March 2-3 — San Diego, CA. Bahia Hotel. Creation Convention with guest Denise Crosby. For more info call Creation at 516-SHOWMAN.

March 9-10 — Raleigh, NC. Civic Center. Creation Convention with guest Walter Koenig. For more info call Creation at 516-SHOWMAN.

March 15-17 — Greensboro, NC. University of North Carolina at Greensboro with guests to be announced. For more info write SF Fantasy Federation, Box 4 Elliott University Center, UNC Greensboro, Greensboro, NC 27412.

March 16-17 — San Francisco, CA. Holiday Inn Golden Gateway. Creation Convention with guests Michael Dorn, and James Avery of *Beauty and the Beast*. For more info call Creation at 516-SHOWMAN.

March 16-17 — Pittsburgh, PA. Sheraton Square. Creation Convention with guest Marina Sirtis. For more info call Creation at 516-SHOWMAN.

March 21-24 — College Station, TX. Texas A & M University. Aggiecon XXII with guests to be announced. For more info write to Aggiecon XXII, MSC Cepheid Variable, Box J-1, College Station, TX 77844.

Meet the staff of The Lucasfilm Fan Club at this event: March 22-24 — Denver, CO. Holiday Inn. Star Fest with guests to be announced. For more info write to Starland, 8200 E. Pacific Pl. #307, Denver, CO 80231.

March 22-24 — Orlando, FL. Altamonte Springs Hilton. Vulcan with guests Marina Sirtis, Wil Wheaton & Laura Banks. For more info call 305-457-3465.

March 23-24 — Providence, RI. Omni Baltimore. Creation Convention with guest Michael Dorn. For more info call Creation at 516-SHOWMAN.

March 23-24 — Edmonton, Canada. Coast Terrace Inn. Creation Convention with guest Patrick Stewart. For more info call Creation at 516-SHOWMAN.

March 28-31 — Tacoma, WA. Sheraton Tacoma Hotel. Norwescan 14 with guest of honor, Stanley Schmidt, Editor: Analog. For more info write: Norwescan, PO Box 24207, Seattle, WA 98124 or call (206) 572-3200.

March 29 — Middlesex, England. Shepperton Most House Hotel. Elydore with guests to be announced. For more info write to: High Hopes, La Vrangue, St. Peter Port, Guernsey, Channel Islands.

March 30 — Washington, D.C. Hyatt Regency, Crystal City. Creation Convention with guests to be announced. For more info call Creation at 516-SHOWMAN.

March 30 — Green Bay, WI. Embassy Suites. Creation Convention with guest Majel Barrett. For more info call Creation at 516-SHOWMAN.

April 6-7 — Cleveland, OH. Cleveland Hilton South. Dreamworks Convention with guest Michael Dorn. For more info call Dreamworks at 914-739-3191.

April 6-7 — Reno, NV. Holiday Inn Airport. Creation Convention with guest Majel Barrett. For more info call Creation at 516-SHOWMAN.

April 12-14 — Blacksburg, VA. Donaldson Brown Center. Technicon 8 with guest Diane Carey. For more info call 703-953-1214.

April 13-14 — York, PA. Sheraton Inn York. Dreamworks Convention with guest Walter Koenig. For more info call Dreamworks at 914-739-3191.

April 13-14 — Ottawa, Canada. Chateau Laurier. Creation Convention with guest to be announced. For more info call Creation at 516-SHOWMAN.

April 19-21 — Stony Brook, NY. Danford's Inn. I-Con X with guest authors Dan Simmons, Paul Anderson, Joan D. Vinge, Larry Niven & Fred Pohl. For more info write to I-Con X, Suite 258, Stony Brook Union, SUNY at Stony Brook, Stony Brook, NY 11794-3218.

April 20-21 — Wilkes-Barre, PA. The Inm Temple. Dreamworks Convention with guest George Takei. For more info call Dreamworks at 914-739-3191.

April 20-21 — Wilmington, DE. Sheraton. Creation Convention with guests to be announced. For more info call Creation at 51-SHOWMAN.

April 26-28 — Columbus, OH. Hyatt Regency. Marcon 26 with guests Peter David and Melinda Snodgrass. For more info call 614-2-MARCON.

April 27 — West Palm Beach, FL. Sheraton Inn. Trekfest Convention with guest Michael Dorn. For more info contact Trekfest at 305-474-7300.

April 27-28 — Vancouver, Canada. Pacific National Exhibition. Creation Convention with guest Patrick Stewart. For info call Creation at 516-SHOWMAN.

April 27-28 — Boise, ID. Boise Fantasy Arts Con IV. For more info write to: Boise Fantasy Arts Con IV, PO Box 8602, Boise, ID 83702.

April 28 — Miami, FL. Park Plaza Hotel. Trekfest Convention with guest Michael Dorn. For more info call Trekfest at 305-474-7300.

April 28 — Indianapolis, IN. Holiday Inn East. Toy, SF & Japanimation. For more info write to: Andy Holzman, 8088 Hoover Ln., Indianapolis, IN 46260.

FAN FORUM

(Continued from Inside Front Cover)

...We are great fans of George Lucas' films. We have seen a lot of them on video several times, especially *Star Wars*. Unfortunately, we don't have the possibility of watching the films at the cinema here in Russia because our cinema official organizations are not in a hurry to buy Lucas films — and it is terrible! Despite all of this, we enjoy his films very, very much. Recently, members of our club decided to elect Mr. Lucas as our Member of Honor. We hope Mr. Lucas will be glad to know about it.

Some words about our club. In the Russian language, there is no difference between science fiction, fantasy, etc. There is only one word for all these things: "fantastika." And the exact translation of our name is "Fantastika Fan Club." It consists of about thirty members, mostly students of Moscow State University. We have our meetings weekly and we are active participants of the numerous Soviet

clothing stores. I discovered the Lucasfilm Fan Club, and the merchandise you distribute, quite by accident about that time, and sent off my order for the jacket immediately. Thanks to the club's patience with my request, the trophy is now on my shelf for the next year.

It probably seems like a trivial thing, the costume and the competition, but it is important enough to me to want to thank you personally for your help in completing the costume and claiming the prize. I look forward to ordering again from your organization, and promise to do with plenty of lead time so as not to impose on you again in this way!

Randy Lewis
Baltimore, MD

...As a bullwhip artist, I have been an Indiana Jones fan for quite a while. I've been doing tricks with whips for about five years, and early this year, I acquired the bullwhip from the man who provided the whips for all three *Indy* movies.

As a member of the fan club, I thought it important to bring up the subject of bullwhips. Just because Harrison Ford uses a whip well, we must remember that he was trained by a professional. It takes a long time to master a bullwhip, and handle it in such a manner that you don't endanger yourself or others. The tip of a whip can move at speeds of 1400 feet per second or more, and can rip apart flesh or break

bones. The whip I use is 10 feet, and after years of practice and watching *Raiders*, *Temple of Doom* and *The Last Crusade* a few hundred times, I can successfully execute all those stunts. But just having a whip doesn't mean you can take on a group of Arab assassins! I just bought a Cooper *Indy* leather jacket, but have had some trouble finding the shirt that Harrison Ford wore. Anyway, I hope this information will be useful to other members interested in purchasing a bullwhip.

Russ Maede
Fairbury, IL

...I've read much speculation by fans as to the nature of the first three films in the *Star Wars* saga and felt it was about time to put my two credits in. Being a screenwriter, I've spent much time pondering the fates of these marvelous characters.

If you want an idea of what they MIGHT be like, read the trilogy by Sophocles: *Oedipus the King*, *Oedipus at Colonus*, and *Antigone*. They offer many Aristotelian glimpses into the characters of Ben and Anakin. Anakin will no doubt be aware of his future downfall — through some glimpse into the future (like the oracle in *Oedipus*) — yet be likewise unable to prevent his transformation into Darth Vader, as Oedipus was unable to prevent killing his father and marrying his mother. Therefore, we will be able to sympathize with him. Anakin is a tragic hero, and Aristotle's *Poetics* will give you some probable aspects of his character. Some people I've mentioned this to are worried. "But tragedies are so negative. How will we get the same upbeat feeling as

in Episodes IV, V and VI?" You can't, directly. Tragedies do play more to hidden emotions. On the surface, these films cannot be as bright and gay, but that doesn't mean that upbeat feelings can't come from them. The secret here will be in designing the films to attack on two levels: (1) a deep level of drama and tragedy for the young/now older fans of the original, and (2) a surface level of action, excitement, and visual pageantry for a younger, newer generation of viewers. Tragedy can, ultimately, be uplifting. Ever see *Camelot*?

If you haven't read it already, the novelization of *Return of the Jedi*, by James Kahn, offers some tantalizing glimpses into this prehistory not available in the films. Key pages are Ben's speech, pp. 62-67; The Emperor's musings, pp. 69-70; and Anakin's death, pp. 174-175. Now, how many of these clues are Lucas' and how many are Kahn's handywork, I don't know. Notice how Ben uses the word "pride" twice in the paragraph that begins, "When I first encountered your father..." on pg. 63. Aristotle considered pride to be the main vice of many tragic heroes, which may lead us to conclude that the first trilogy might be Ben's tragedy, and he may very well be the main character rather than Anakin. This makes sense. After all, we could never feel completely empathetic with Anakin knowing that he will become Vader. "If I was wrong...it certainly wouldn't have been for the first time," Ben says of Anakin. "We fought...your father fell into a molten pit..." (*Shades of Temple of Doom!*) "So I took you to live with my brother Owen, on Tatooine (emphasis mine)." This raises an interesting question: is it Ben Lars, or Owen Kenobi? Notice a strange similarity here and between a line on page 174, when Luke notes of his dying father: "For a moment he looked not too unlike Ben." Why say this? Are there still further secrets to be revealed? Could Ben, Anakin, and Owen have been brothers? Could he still be Luke's Uncle Owen, only as in Uncle Owen Skywalker?

The droids 3PO and R2 will be in the first three films, of course, probably as servants to Mrs. Anakin Skywalker in some respect, and are passed on to Leia by her mother when she's adopted by the Organs. "...your mother took Leia to live as the daughter of Senator Organa, on Alderaan," Ben says, so it follows that the droids must have, also, hence their appearance with her in the opening of *Star Wars*. This could add an ironic twist to Ben's line in Episode IV: "A droid? I don't ever remember owning a droid?" (an episode of the *Droids* TV series had Threepio carrying a bundled baby. Why do I have a feeling we'll be seeing that image again?)

PP. 69-70 give a wonderfully dark picture of Senator Palpatine (a.k.a. The Emperor) and his rise to power. He probably won't be the only heavy villain in Episodes I, II and III.

We only get a sketchy picture of Mrs. Anakin Skywalker in these pages. She's a "hardworking, honest pauper," I would guess (p.65). And Ben says "the Force...is strong with all your family," so I would guess she possesses the Force, also. Perhaps she's like the character Halla in *Splinter of the Mind's Eye*.

Also, one thing I've noticed, Lucas seems to leave clues as to where his inspirations are derived. For instance, the name Palpatine is close in spelling to the name of the hill where Aeneas, in Roman mythology, was suckled by a she-wolf; and "stormtroopers" comes from a name given to some of the troops of Hitler, who was obviously some inspiration for the Emperor. You will find many such coincidences in researching Mr. Lucas' sources.

It's fun to speculate...well, I'll let you ponder the rest.

Shawn Stewart
Ft. Worth, TX.



cons. Although our club is young, it is famous in Soviet fandom and it is the most active club in Moscow city. We deal with anything concerning the "fantastika." Thank you for The Lucasfilm Fan Club and special thanks to George Lucas for his films.

Yuri O. Savchenko
do vostrebovania
Leningrad, MGU
117234 Moscow USSR

...I wanted to write and thank you for your helpful and friendly attitude when I called and asked you to express ship my order from the Lucasfilm catalog for an Indiana Jones leather jacket last Halloween. I recognize that shipping something in that way is unusual, and requires extra effort on your part. I also recognize that such acts of kindness and accommodation often go unrecognized and unthanked.

Each year, I get together with a group of friends for a Halloween costume party, and each year we all try to outdo each other with our costumes. We try to develop authentic-looking costumes for the theme of the party, which last year was "Hollywood." The most authentic costume-wearer is awarded a trophy, which is held by the winner until the next year's party. It isn't much of a trophy, but it has some significance to those of us who compete for it.

I had been working on my Indiana Jones costume since last April, and by October I had only to find a jacket to complete the outfit. The clothing and accessories for the costume are all 1950's period or earlier pieces I found in antique stores and used

scanned by www.starwarsarchives.com

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Is a new *Star Wars*
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